

THE
Architectural Remembrancer:
BEING A
COLLECTION
OF
New and Useful DESIGNS,
OF
ORNAMENTAL BUILDINGS and
DECORATIONS.
FOR
Parks, Gardens; Woods, &c.

To which are added,

A VARIETY of CHIMNEY-PIECES,
after the Manner of *INIGO JONES*,
and Mr. *KENT*.

The Whole neatly engraven on Fifty COPPER-
PLATES, in Octavo.

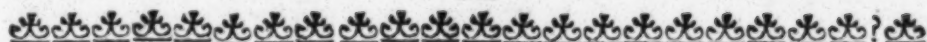
Designed by

ROBERT MORRIS, *Surveyor*,
In *Hyde-Park-Street*, near *Grosvenor-Square*.

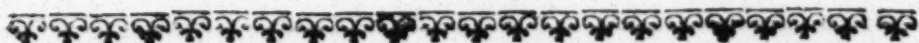
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THOSE who were pleased to favour me with subscribing to my Treatise on *Rural Architecture*, published in *May*, 1750, *Price* 1*l.* 1*s.* who have not received their Books, if they send their Receipts, for their first Payment, (*or their Names only*) may have them delivered upon the Payment of Half a Guinea more for Each Book.





P R E F A C E

UPON a SCIENCE so universally known, and treated of by such Variety of Authors as *Architecture* has been, very little can be said, that will be new, perhaps less that will be entertaining, all indeed that is left necessary to be done, is to improve the Ideas, by well chosen *Examples*, formed on such Rules and Proportions, as have been the Practice of preceeding Ages, and on such only that have been the Result of the most refined Judgments.

THE Art of Designing well, is the Basis on which it is established; *Proportion* is the first Principle, and proper Appropriation of the Parts constitute true *Symmetry* and *Harmony*.

BUT such just Appropriation is not easily acquired, it must rise from a Genius formed by *Nature*, as well as cultivated by *Art*; as in *Painting*, though the Rules and Proportions are well known in general, the Application of them is the Talent of only one Professor of the Art among

a thousand, and it is the same in *Musick*: An Age scarce produceth a *Correlli* or a *Handel*; An *Angelo* or a *Raphael*, a *Palladio* or a *JONES*: And yet in each Science, Multitudes have had the same general *Rules* and *Principles* taught them, and perhaps, equal *Opportunities* for Improvement; but their Judgments were fixed upon an improper Basis.

As no Art can make the Mind capable of the justest Distinction, without NATURE has first formed the Genius, the most probable Method of instructing, is by EXAMPLE: To settle a certain Basis on which all Productions of Designing may be established, and such Examples must be understood to be founded upon some System, or Rules, universally esteemed.

UPON the Propriety of this Sentiment, I propose to attempt to inculcate, or improve the Fancy in the little Excursions it makes in this Science; proposing the Examples, chiefly to serve as Hints to better Geniuses; and though I may seem to have sometimes deviated from the *Greek* and *Roman* Orders, yet where no established Rules can instruct, I have observed *Proportion*; I have kept the Image of Designing, in View, and endeavour'd to snatch from *Ruins* the present Shade of *Antiquity*.

I HAVE done this by shewing some Examples, so mixed, that the Beauties of the *Roman Orders* more forcibly strike the Mind, than where Fancy alone

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alone presides : But if I should fail of instructing by this Method, or in assisting the Ideas of an uninformed Genius, I am conscious that I have meant well ; Examples I am convinced may assist the Memory of the greatest Artist, they may revive some long forgotten Images of Beauty, and even the most simple Design here, may bring to Light some noble Production, which may hereafter shine as a Lustre, and become an Ornament to *Architecture* : The Use I first proposed to myself in selecting them, was to help and assist my Memory ; I have observed, that Gentlemen often want something in Building, &c. which though they cannot well describe, yet by seeing an Example any Way relative to their Purpose *that* may explain their Meaning ;— and for Want of an *Architect's* immediate Comprehension, he may wreck and torture Invention till he is weary, and not hit upon the Meaning of the Proposer ; and very often it happens, that if his *Genius* should at once take in all that the Proposer would explain, or intend, perhaps Fancy for Designing may at that Time be absent ; therefore in both these Lights, I thought this little *Monitor* might be useful ; the End that I proposed, was to make them serve as a *Pocket Companion* or a Remembrancer.

As they are proposed for various Purposes in the *Country*, and for such Uses chiefly as are mentioned in the Title Page, I thought it proper to reduce the Magnitude to a portable Volume, that even in walking or Retirements, they might

be perused without any Incumbrance to the Reader, and to a *fertile Genius* may be an Assistant, in adapting any Part of them to a Variety of Purposes for Ornament or Utility; observing only to keep *Proportion*, *Symmetry*, and *Regularity* in View, in which the Designer can seldom fail of Success either in *Beauty* or *Propriety*.

FROM what I have observed, I have only to add, that in the Execution of any Design, some few Things will be necessary to consider; — in the first Place, the Purpose or Uses for which the Structure is to be erected, in which the Choice of *Situation* is essential; next Plainness and Simplicity, are in some Cases more necessary than Dress and Decoration (*in servile Uses particularly*) — in others, Gaiety, and Ornament, more preferable; and in each are to be adapted to the Purpose for which the BUILDING is to be appropriated, and in this the skilful Designer, will require no other Instruction.

THE next Consideration is the *mechanical* or executive Branch, as it relates to the Choice of a good and *solid Foundation*, of well-chosen and proper *Materials*, of proportionate Magnitude, and of skilful *Artists* to connect and put them together.

A STRUCTURE raised upon these Principles stands as a lasting Monument of Judgment to the *Gentleman* that builds, the *Architect* who designs, and the *Workmen* who execute; but where it is otherwise

otherwise, it remains only a perpetual *living Remembrancer* to their Folly and Ignorance ; though there are few Buildings that are faultless, I am sorry to say there are Numbers that have nothing to recommend them to our Notice, but their Wretchedness of Taste and Execution.

I HAVE now said what I thought necessary by Way of Introduction to the first Part of these Designs ;— the Second Part relates to another Part of *Architecture* which is dependant on Fancy more than Rules, and yet in Designing, nothing requires more Fertility of Invention ; VARIETY is the Point in View.

THE whole Art in this Branch is founded on these Principles ; the Truss, or *Bracket*, the *Column* or *Term*, and the *Pillastres*, in which, each are occasionally introduced with the same Success, only varied by *Decoration* and *Ornament*.

THE chiefest Skill required in the Designer, is PROPORTION and proper Bearings, that the Ornaments are not inconsistent, too petite, or gross and luxuriant, illy appropriated, or unnecessary ; that all Breaks arise or spring from some proper Bearings, or Supports to them without Redundancy, and useful for the End they are introduc'd, in all which, to compleat the Design, the Judgment of the *Carver* will be distinguished (if well chosen) and have the principal Part in the Execution.

As I know of no stated Rules for this Branch

of Designing but what I have before mentioned, I have selected only such Examples founded on those Principles, and which may be useful, if any of them should have been any where executed, I know of none which I have intentionally copied.

I SHALL observe that most of the Dress and Ornaments, round, or belonging to the lower Part of these *Chimney-Pieces*, may be of Wood, for the Enrichments of this Kind in Marble, is very extraordinary, and exceed those in Wood; in many Things ten Times in Value.

SOME Errors in the Prosecution of this Work, may have escaped my Attention; perhaps many Faults may be committed, which deserve no Excuse: I wish they were fewer in Number, or that the Reader will candidly overlook them as casual Blemishes, incident to Works of this Nature; If they should be indulged with a favourable Reception, I shall have attained the End for which I published them, having proposed them as an *Assistant-Remembrancer* to myself, as well as Others, to whose better Judgment, I submit its Fate.

ROBERT MORRIS.

A N

EXPLANATION of the DESIGNS, &c.

P L A T E I.

A Portico of the *Doric* Order, the Entrance to a *Banqueting-Room*, *Pavillion*, &c. enclosed on the Sides.

II. One of the *Ionic* Order open on the Sides.

III. One ditto of the *Corinthian* Order. These three are intended as Introductory Designs of the *Orders* and their Proportions.

IV. A Summer Room, fourteen Feet Square within Side; the external Part resembling the Plan of an *Ionic Capital* on the *Abacus*.

V. An Octangular Summer-Room, 20 Feet Diameter within Side, with a Dome 20 Feet high from the Floor; the Columns are placed for Ornament only, and may be omitted.

VI. Another formed on a square Plan, of 23 Feet, 6 Inches each Way, on the external Part, and from thence breaking into Semicircles on each Side, of 12 Feet, 6 Inches Diameter.

VII. A Circular Pavilion, 15 Feet Diameter within Side, with two plain Arcades to it, the whole extending 48 Feet.

VIII. Another; the Plan an Octagon, 30 Feet

x *An EXPLANATION, &c.*

Feet Diameter within Side, an Arcade of the *Ionic Order*, extending on each Side 31 Feet and terminated with two Rooms, 20 Feet square each, the whole 142 Feet in Length.

IX. A small Temple, the Plan inside, a Circle of twelve Feet Diameter; the external Plan in the Form of the *Abacus* of a *Corinthian Capital*, circumscribed by 4 Porticos of the *Ionic Order*, Extent 27 Feet each Way.

X. A Plan and Profile of a small Seat for a Garden, to terminate a Walk, or as a Resting-Place, or for a View to some remarkable Prospect.

XI. Another for the same Purpose open in Front.

XII. Another, enclosed.

XIII. A Pavilion or Banqueting-Room, 30 Feet Square within Side, and an half Octagon, 20 Feet Diameter, with two open Arcades to the Entrance of the *Ionick Order*, extends 116 Feet.

XIV. Half the Plan and a Profile of an Octagon Room, 13 Feet Diameter on the out Side, proposed to be of Wood, the Work that encloses the Door and Windows, or Openings, is rather in the *Arabian*, than in the *Chinese Taste*.

XV. Half the Plan and Profile of another Room, 17 Feet Diameter, proposed to be *Stucco*,
or

An EXPLANATION, &c. xi
or *Rough-Cast* on the out Side ; the Stile partly
Persian, and partly *Gothic*.

XVI. A Plan and Profile of another Octagon Room, 10 Feet Diameter out Side ; in the *Muscovite* Manner ; these three are intended for Summer-Rooms.

XVII. A Bridge with one Arch, 34 Feet span'd, on which is erected a Room 36 Feet long, and 19 wide, with Pillastres in each Front, of the *Ionic* Order ; the Ascent by 14 Steps on each Side ; a Chimney might be made if required, in the middle of the North Side, supposing the Front be South Aspect.

XVIII. A Banqueting or Dining-Room, 36 Feet long, and 18 wide within Side, with a Bow or Semi-Octagon ; in the Front 16 Feet Diameter, in the Clear ; it might be made as an additional Room to an old Building, and to have the Communication at the Side of the Chimney, or at one End.

XIX. Another Bridge with three Arches, Water-Way 35 Feet, with a Building on it in the *Paladian* Manner, 35 Feet long, and 24 Feet wide from Out to Out, with two Flights of Steps to ditto, as Plate 17.

XX. The Plan and Profile of a Pavilion after the Manner of Plates 7 and 8, extending 100 Feet.

XXI

XXI. Half the Plan and Profile of an Octagon Water-house, proposed to be placed in some Park, on an Eminence where it is shaded, and a continual Spring can supply the internal Part with Water for the Use of the House, and the external Trough for *Deer, Sheep, or Cattle* to drink being 16 Feet Diameter, and 3 Feet 6 Inches high.

XXII. A Keeper's Lodge or Entrance to a Park, 56 Feet in Front, the Gate-Way 11 Feet wide, and 15 Feet high, the Building is divided into two Apartments, for Conveniency of two Persons or small Families.

XXIII. A Temple after the Manner of the *Rotunda*, at *Rome*, 26 Feet Diameter within Side, and 26 Feet high from the Floor to the Dome; proposed to be situated on some Eminence for a View; or be seen at a Distance.

XXIV. A large Mausoleum or Burying-place, the external Part as shewn by half the Plan, is an Octagon of 49 Feet Diameter, circumscribing a Circle of Columns 30 Feet Diameter, on which is raised a Dome; there is no Light but what is received at the Top of the Dome, by an Opening 5 Feet 6 Inches Diameter; the Plainness and Form of the Structure being properly adapted to the Use.

XXV. As new Whims are every Day starting into Being, I have placed this here, not as an Example of Beauty, or for Imitation; it shews only
how

how Order and Uniformity may be disguised by gaudy Tinsel, introduced without Consistency, or Rules; its Name or Use may be given by the Reader.

XXVI. Is another chimerical Seat, for a Garden, a Circle circumscribed by an Octagon Canopy; — I have placed it here to keep in Countenance all true Lovers of the *Oriental Taste*, and to shew how Trifles may be esteemed, when it is the Fashion to be ridiculous.

XXVII. Is proposed for a Temple, to stand near some Lake of Water, at the Side of a Wood; the Niches to contain the Statues of the Deities who preside there; the Order is the *Persian* or *Cariatides*, and stands as a Medium between the Levity of the Proceeding, and the Solemnity of the Next.

XXVIII. Is a Plan; and Plate XXIX, the Profile of a Mausoleum, an Octagon of 20 Feet Diameter on the out Side, circumscribed by a single Range of Columns, of the *Doric* Order, 34 Feet each Way, with a Portico in Front; this has no Light but from the Door when opened: I have made the Door of this and the other *Mausoleum*, Plate 24, to diminish according to the *Vitruvian* Manner.

XXX. An *Eye-Trap*, or Wall only to represent a Building, terminating a Walk; or to hide some disagreeable Object, as express'd by the dotted Line; the *Recesses* only sunk in and darkened;

an

xiv *An EXPLANATION, &c.*

an Erection of this Kind requires a *Wood* behind it, and an *Avenue* to the Approach the better to conceal the Deception.

XXXI. A Rotunda, Plan and Profile, circumscribed by a Circle of 13 Feet Diameter, as represented by the dotted Line in the Profile: It is proposed for a Summer-House on a Hill, to be of Timber and boarded, or Stucco on the outside.

XXXII. Another ditto, 16 Feet Diameter on the outside circumscribed on the Plan by an Octangular Arcade of 26 Feet Diameter, with a Pleasure-Room above for Prospect.

XXXIII. A Pavillion, or Banqueting-Room, in the Manner of *Inigo Jones*; the lower Part serving for Attendants; the Room is 39 Feet long, and 21 Feet wide.

XXXIV. Another, in the *Egyptian* Stile; Length within Side 40 Feet; Breadth and Height each 20 Feet in the Square Part, the whole Length within is 39 Feet, and Breadth to the Octagon 29 Feet; with this I shall conclude the first Part.

The other Sixteen Plates, &c. which compleat the Fifty, consist of a Variety of *Chimney Pieces*, as expressed in the Title Page, which require no other Explanation but what may be seen in the Designs themselves, and the Remarks in my Preface.

P O S T.

P O S T S C R I P T.

I Beg Leave to make an Observation or two on the peculiar Fondness of Novelty, which reigns at present; I mean the Affectation of the (improperly called) *Chinese Taste*; as it consists in meer *Whim* and *Chimera*, without *Rules* or *Order*, it requires no Fertility of Genius to put in Execution; the Principals are a good Choice of *Chains* and *Bells*, and different Colours of *Paint*. — As to the *Serpents*, *Dragons*, and *Monkeys*, &c. they, like the rest of the Beauties, may be cut in Paper, and pasted on any where, or in any Manner: A few *Laths* nailed across each other, and made Black, Red, Blue, Yellow, or any other Colour, or mix'd with any Sort of Chequer Work, or Impropropriety of Ornament, completes the Whole. But as this *far fetch'd Fashion* has lately been introduced, I am prevailed on by a Friend to give him a Place for the following:

A D V E R T I S E M E N T.

THERE is now in the Press, and speedily will be published, *A Treatise on Country Five Barr'd Gates, Stiles and Wickets, elegant Pig-styes, beautiful Henhouses, and delightful Cow-Cribs, superb Cart Houses, magnificent Barn Doors, variegated Barn Racks, and admirable Sheep-Folds; according to the Turkish and Persian Manner; a Work never (till now) attempted.*

To which are added, some Designs of *Fly-Traps, Bees Palaces, and Emmet Houses*, in the *Muscovite* and *Arabian Architecture*; all adapted to the *Latitude* and *Genius* of *England*. The

Whole

xvi *ADVERTISEMENT.*

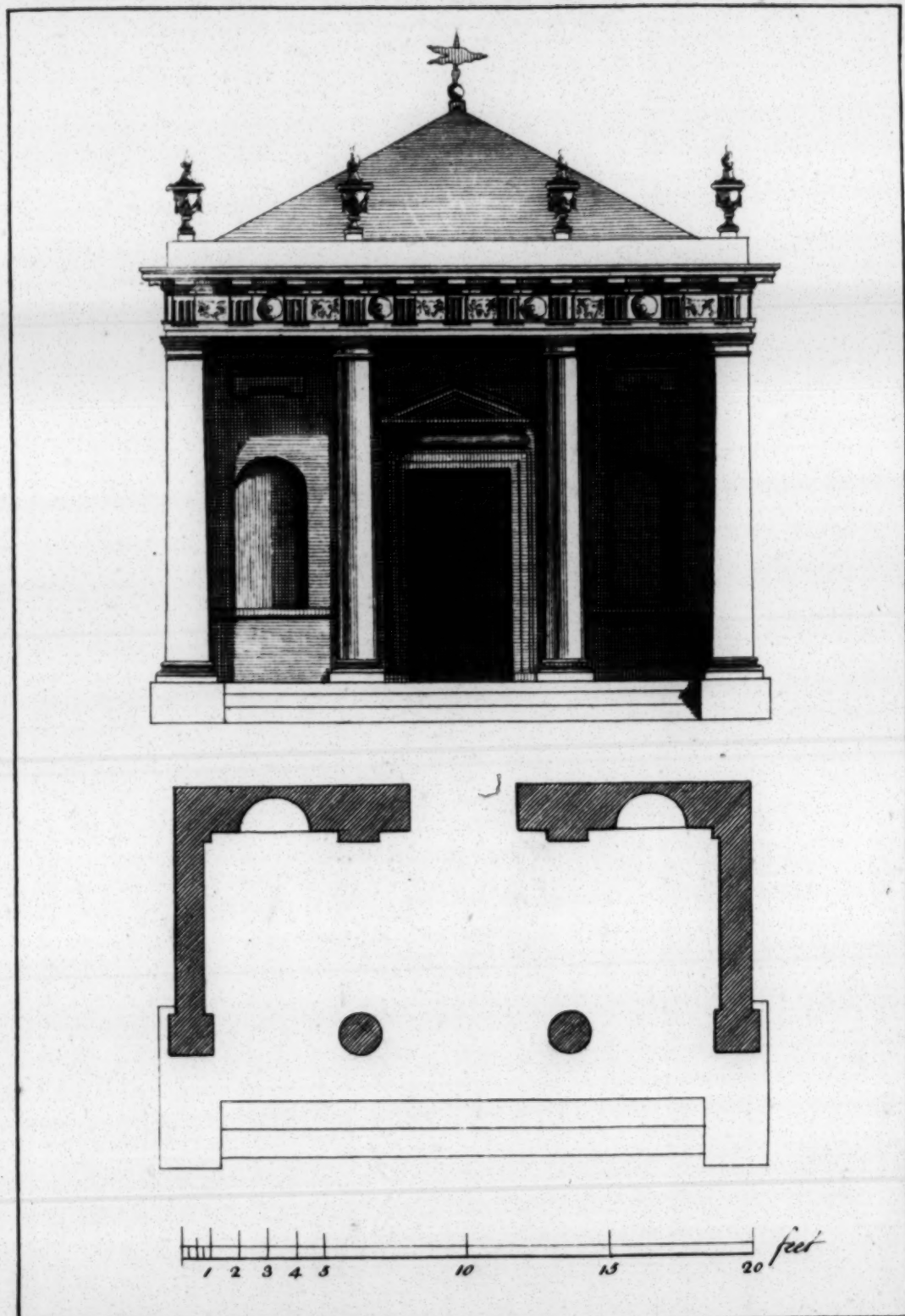
Whole entirely new, and inimitably designed in Two Parts, on Forty Pewter Plates, under the immediate Inspection of *Don Gulielmus De Demi Je ne ſçai Quoi*, Chief Architect to the *Grand Signior*. Originally printed in the *Se-raglio* at *Constantinople*, and now translated into *English* by *Jemmy Gyp*.

To be sold (only by *Ebenexer Sly*) at the *Brazen Head* near *Temple-Bar*.

F I N I S.

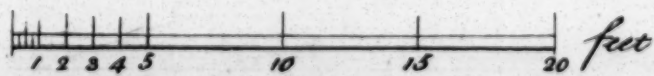
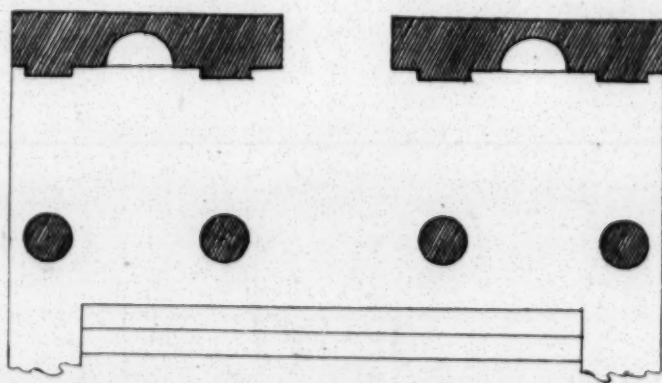
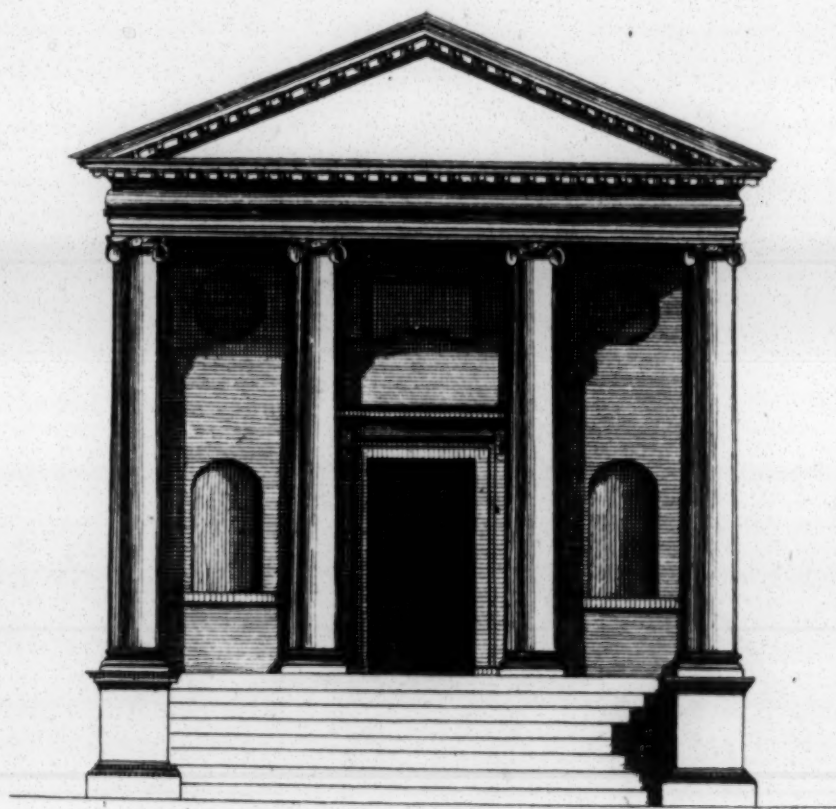


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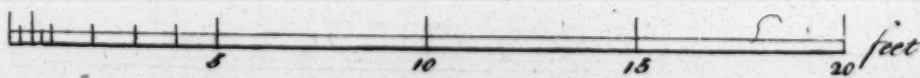
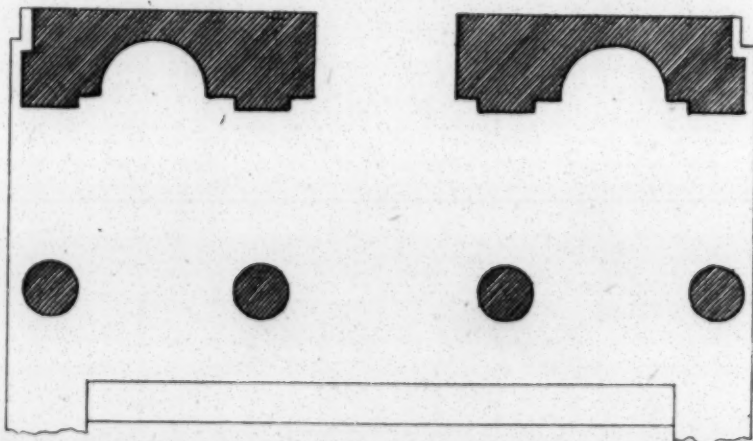
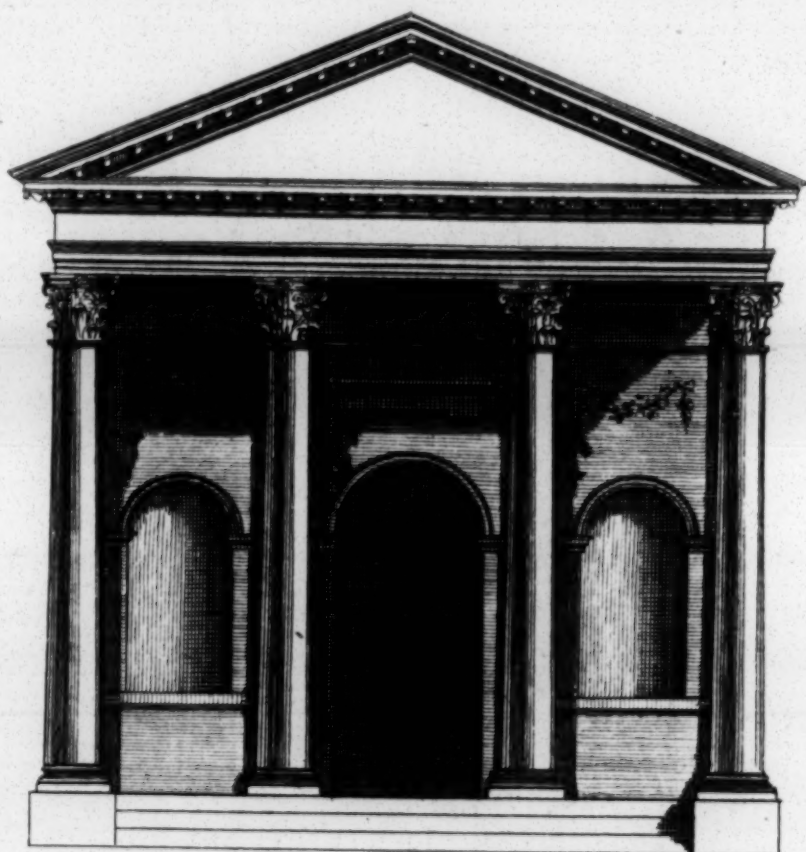
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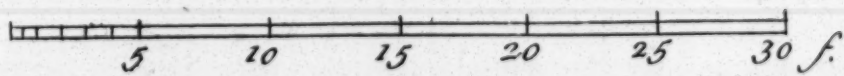
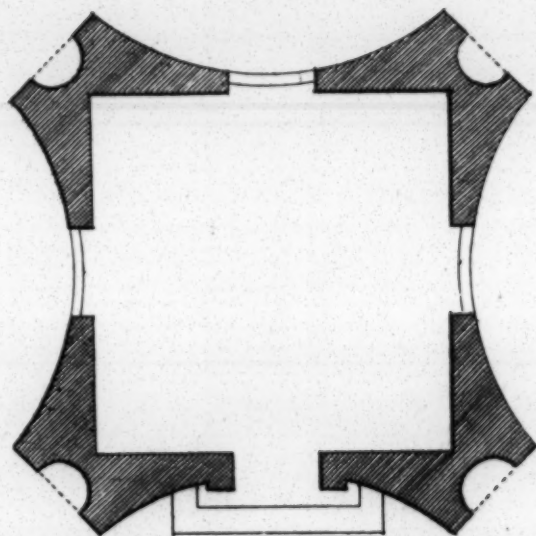
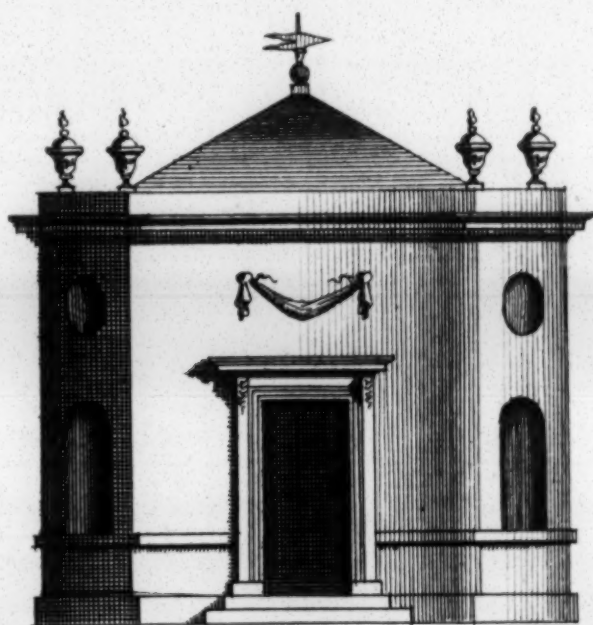




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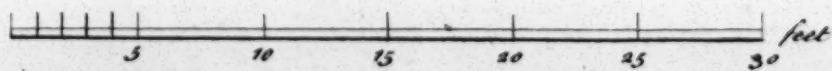
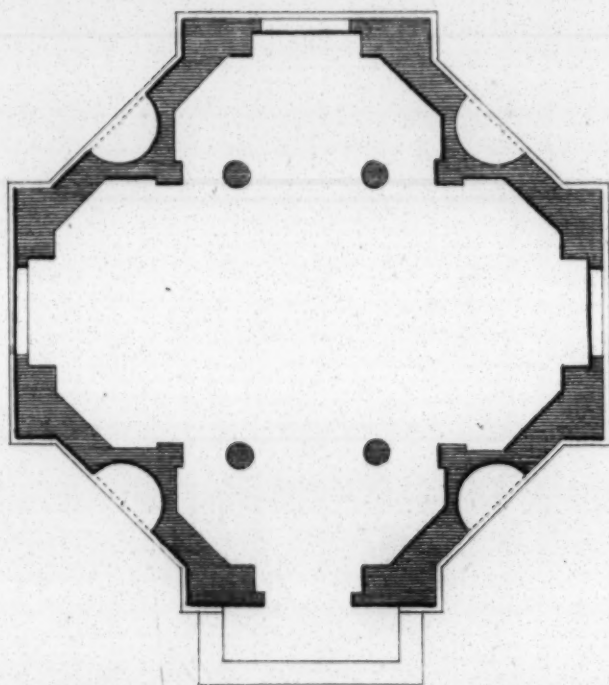
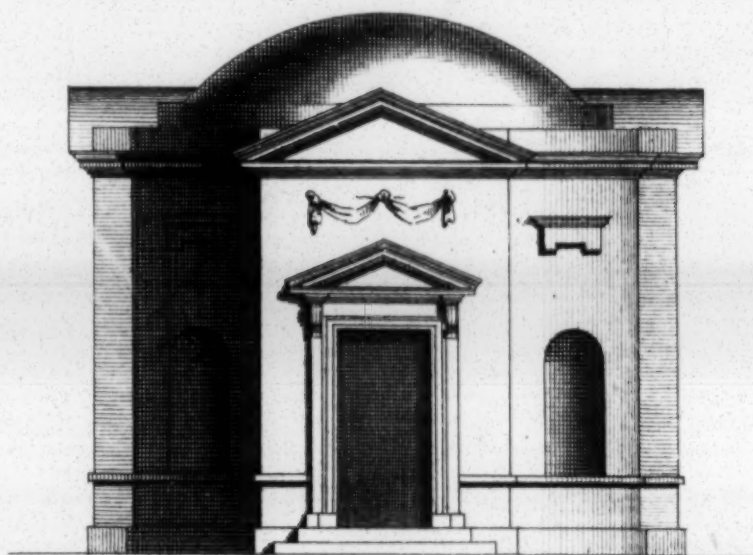
Pl. 4.



Rob. Morris Arc.^d

Parr Sculp



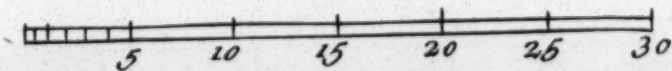
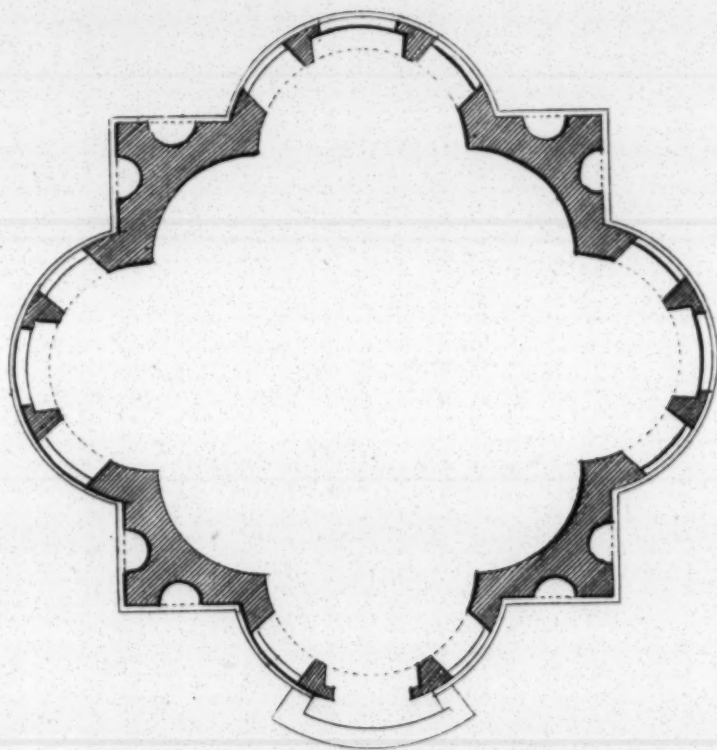
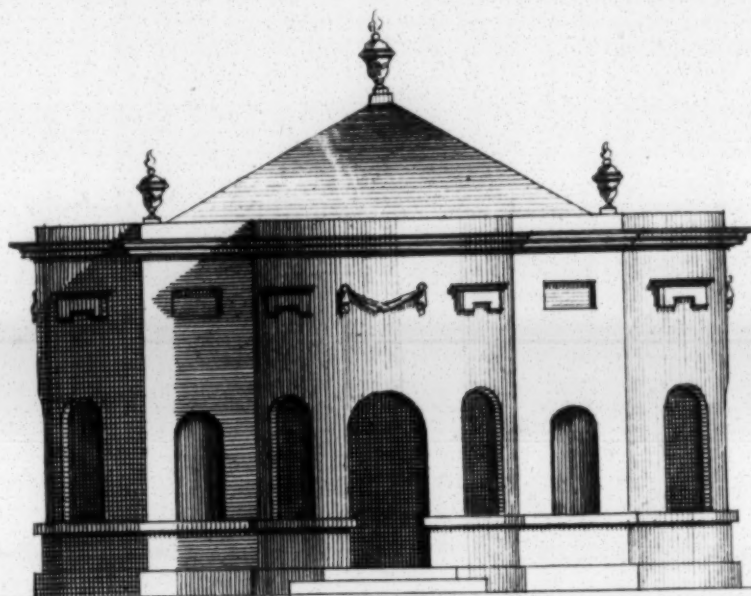


Rob. Morris Archit.^d

H. Roberts sculp.



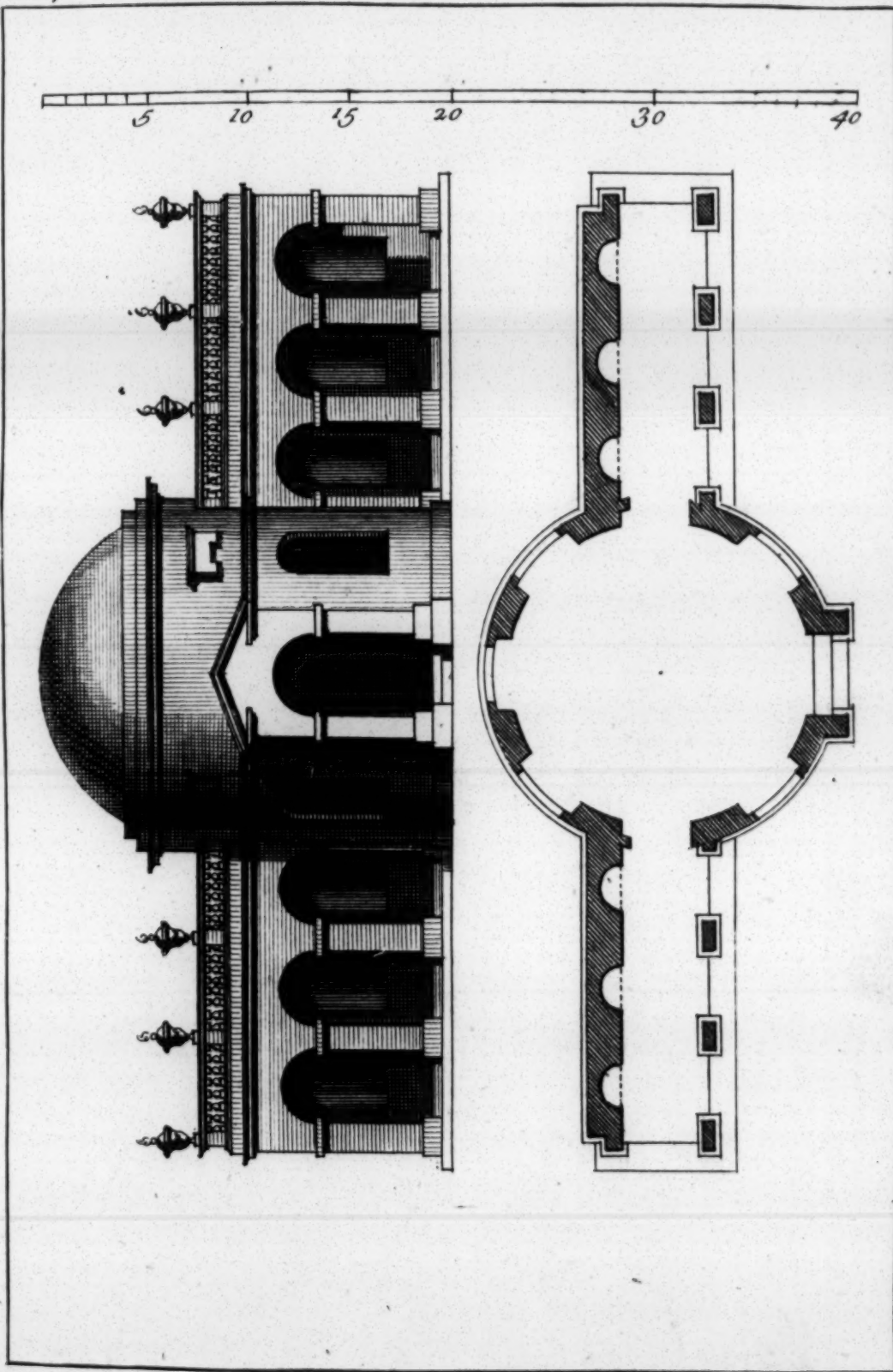
Pl. 6.



Rob. Morris Arc^t

Parr Sculp

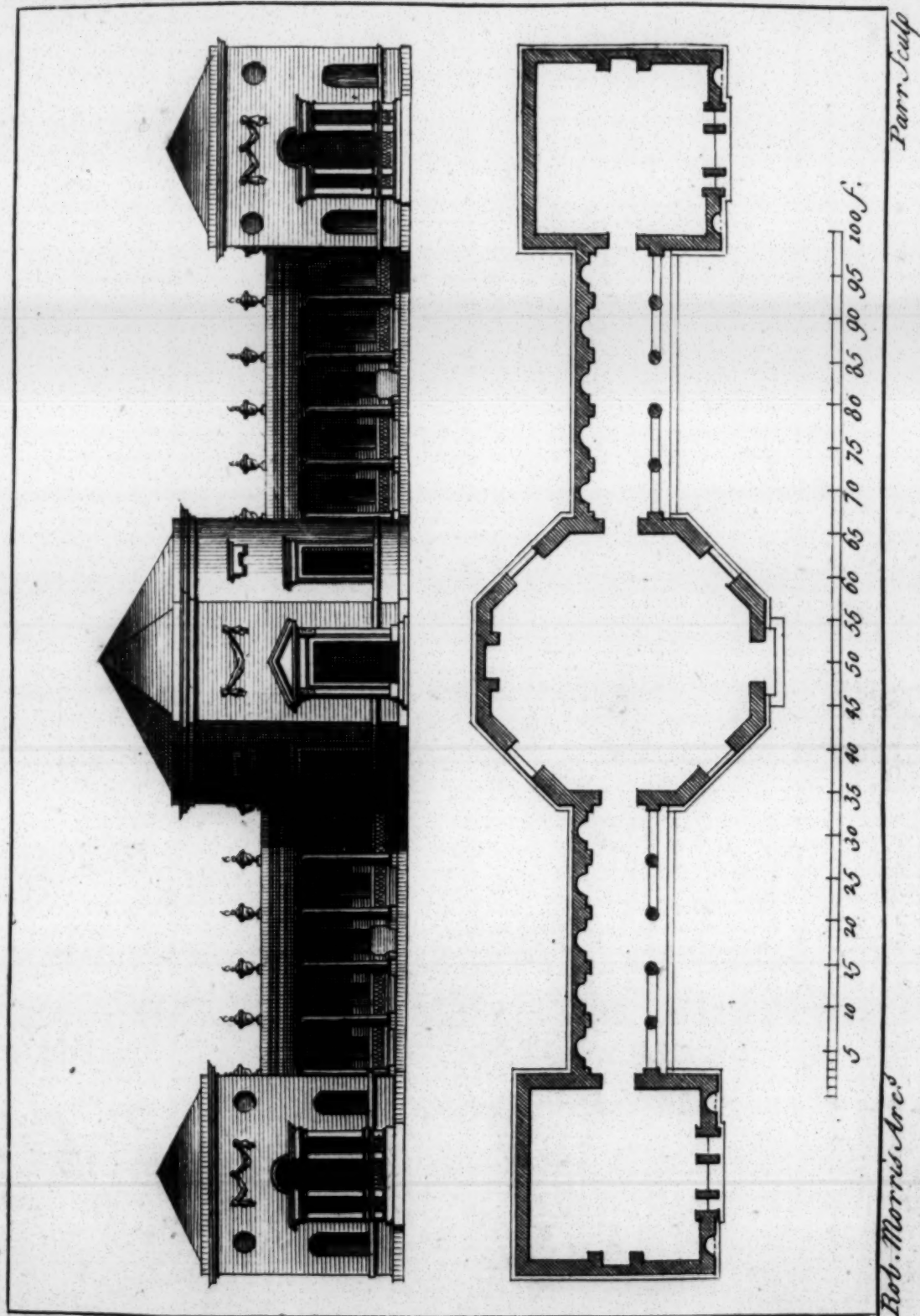




Parry Sculp

Rob. Morris Arch.



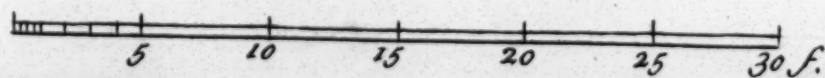
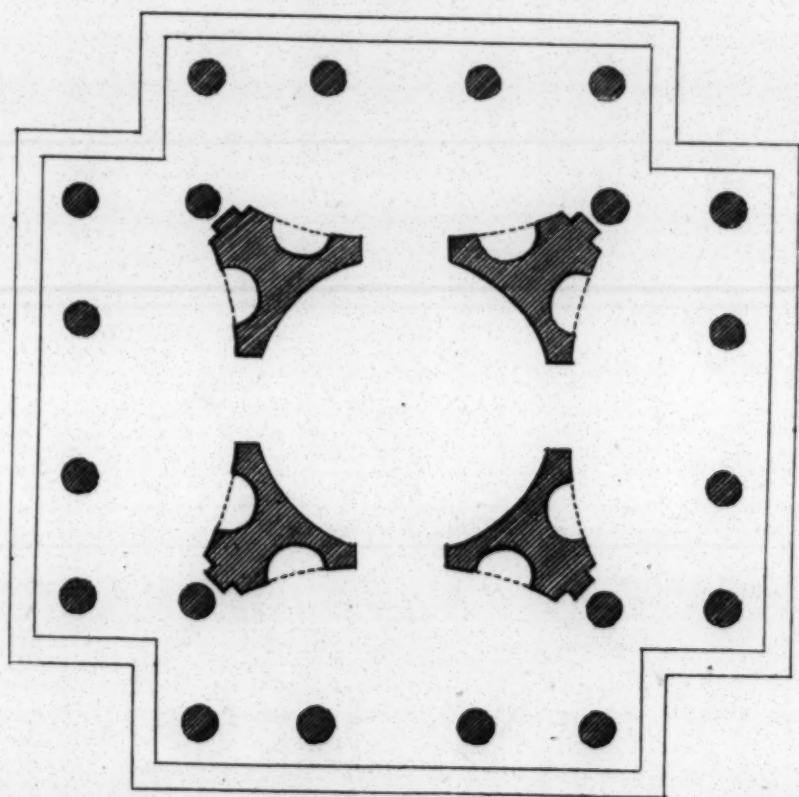
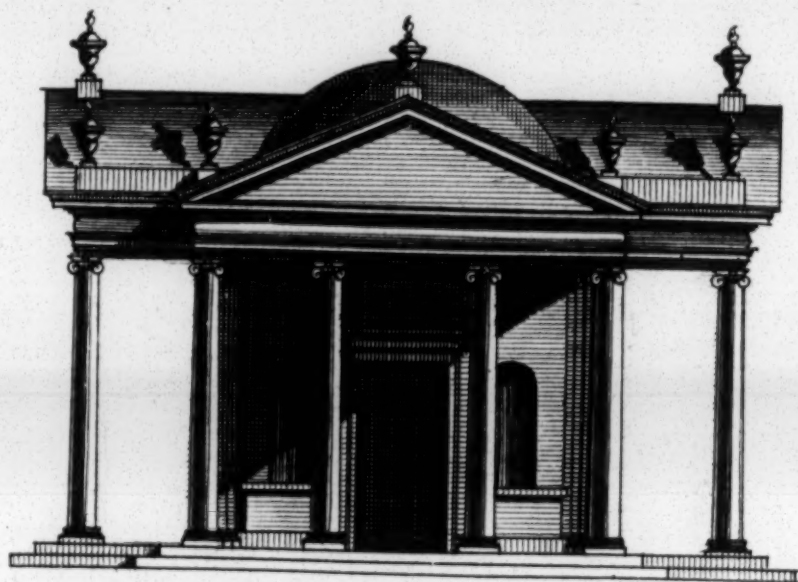


Rob. Morris Archt

Parr Sculp



Pl. 9.

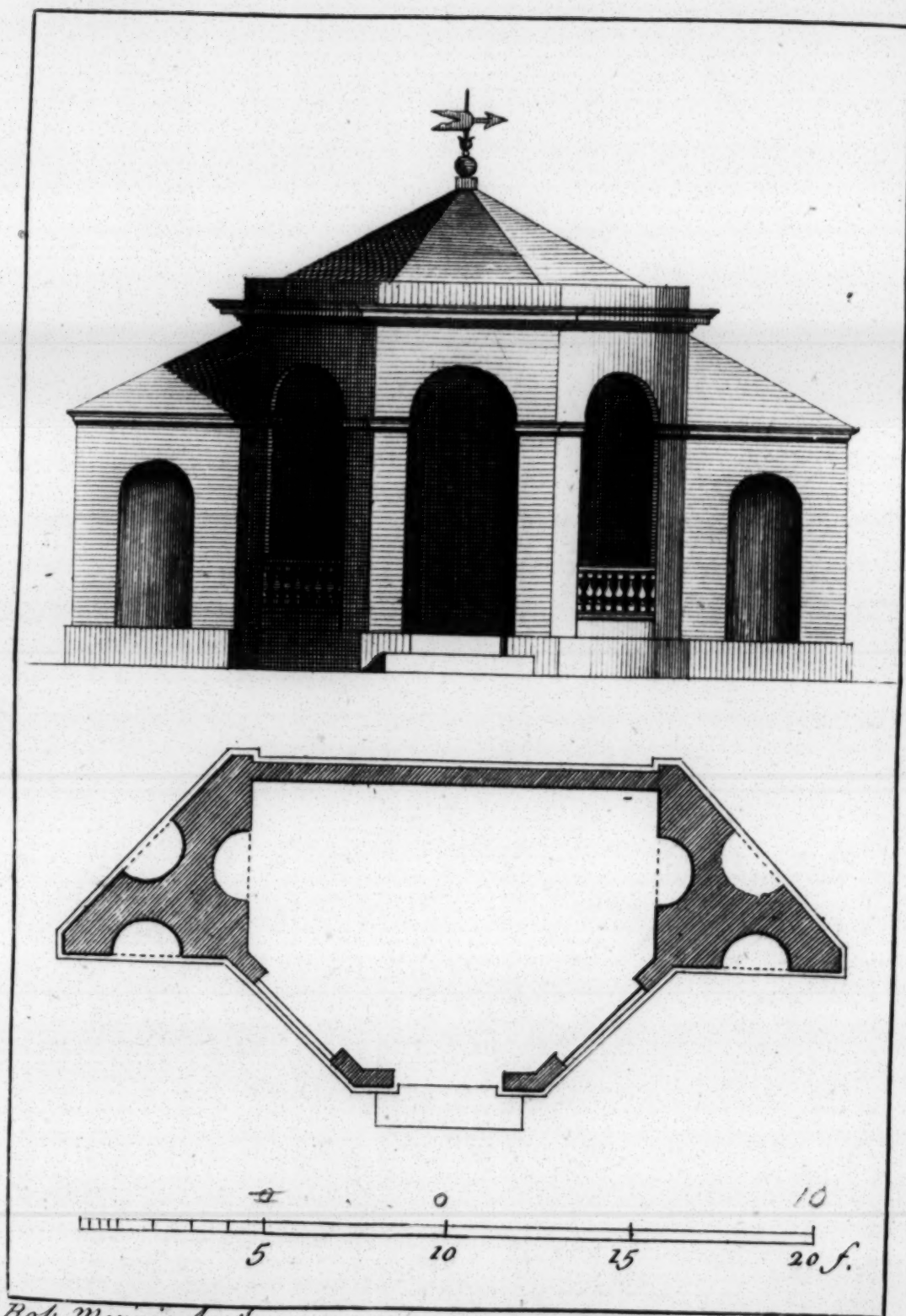


Rob. Morris Arc^t

Parr Sculp



Pl. 10.

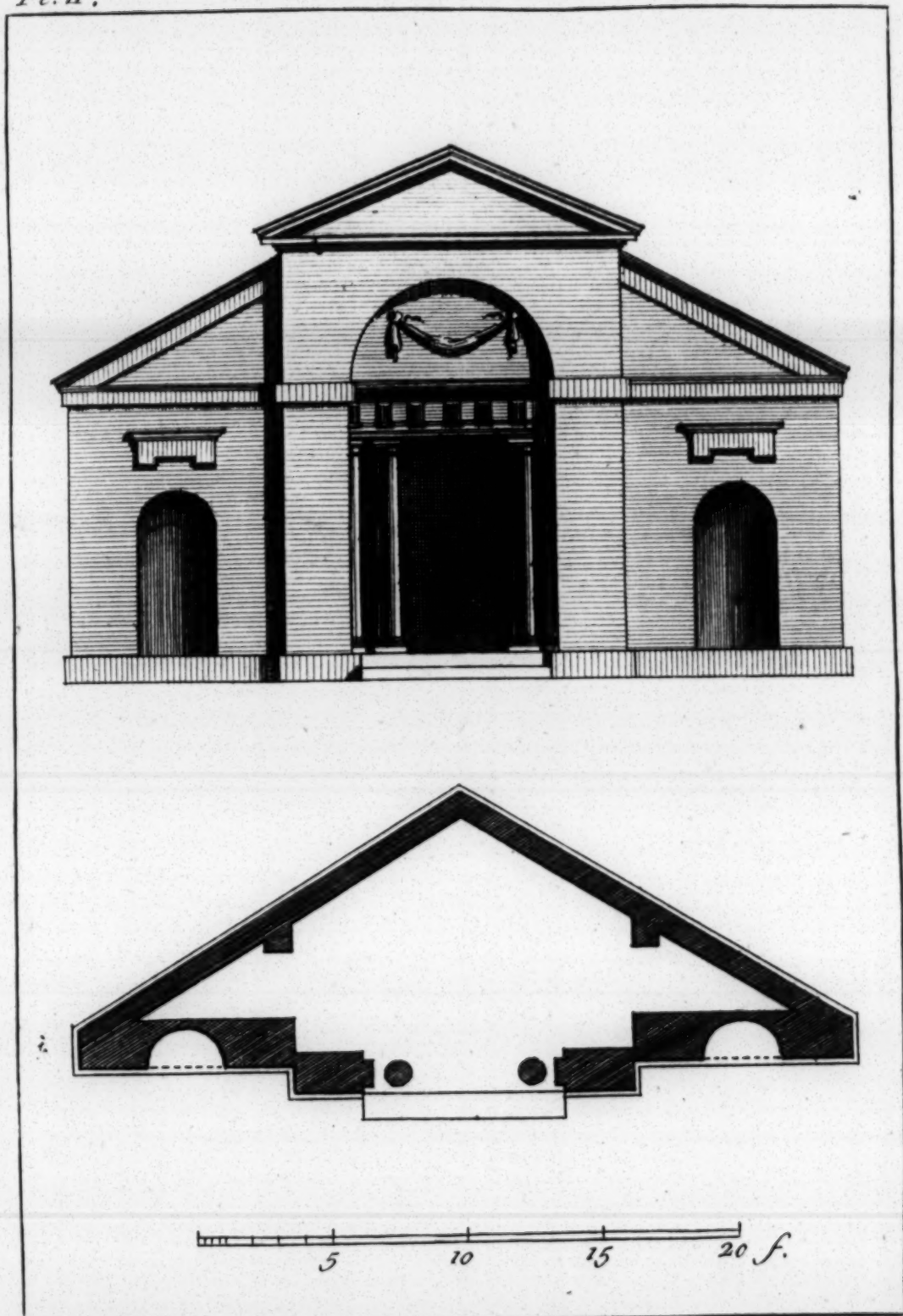


Rob. Morris Arch.

Parr Sculp



Pl. II.

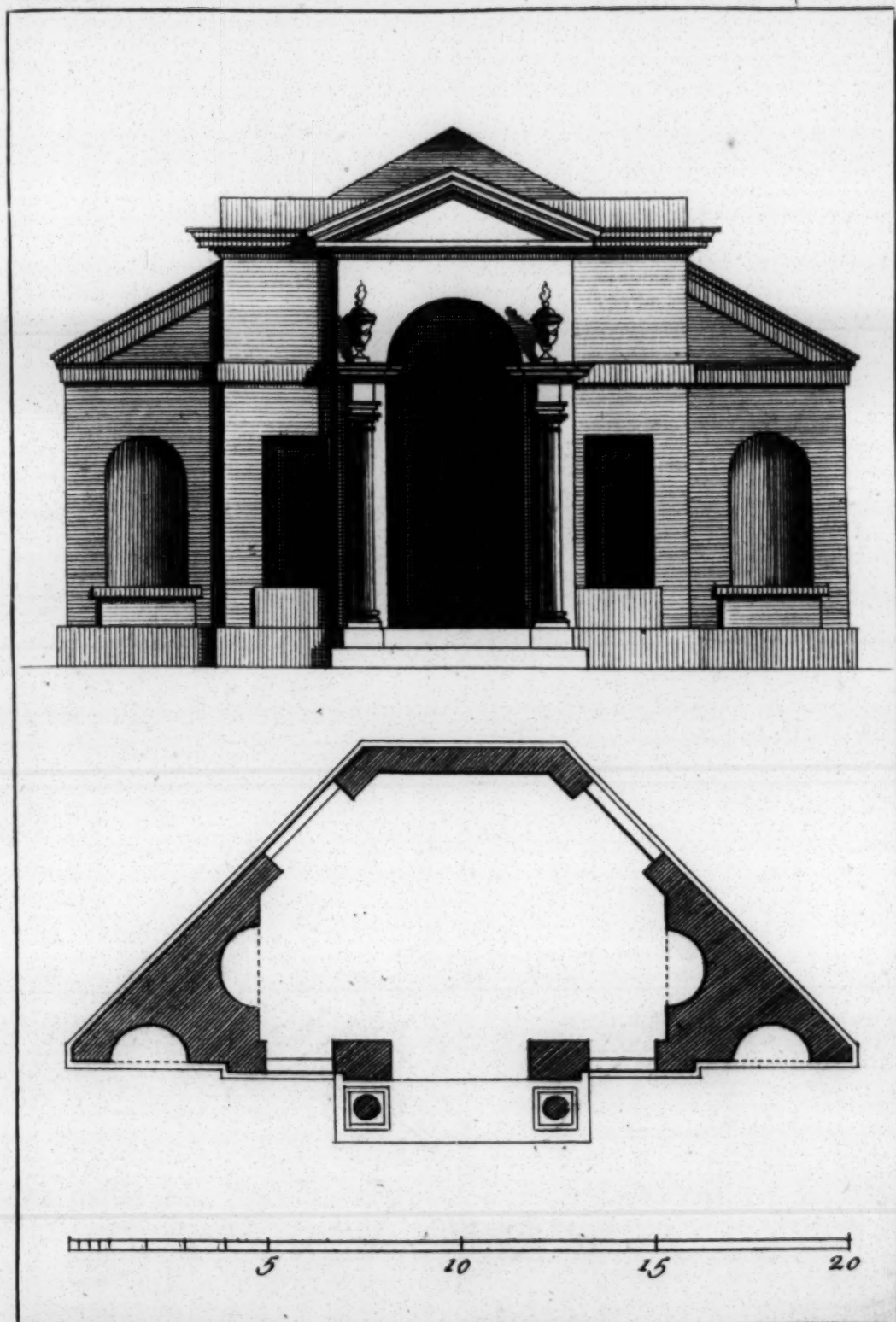


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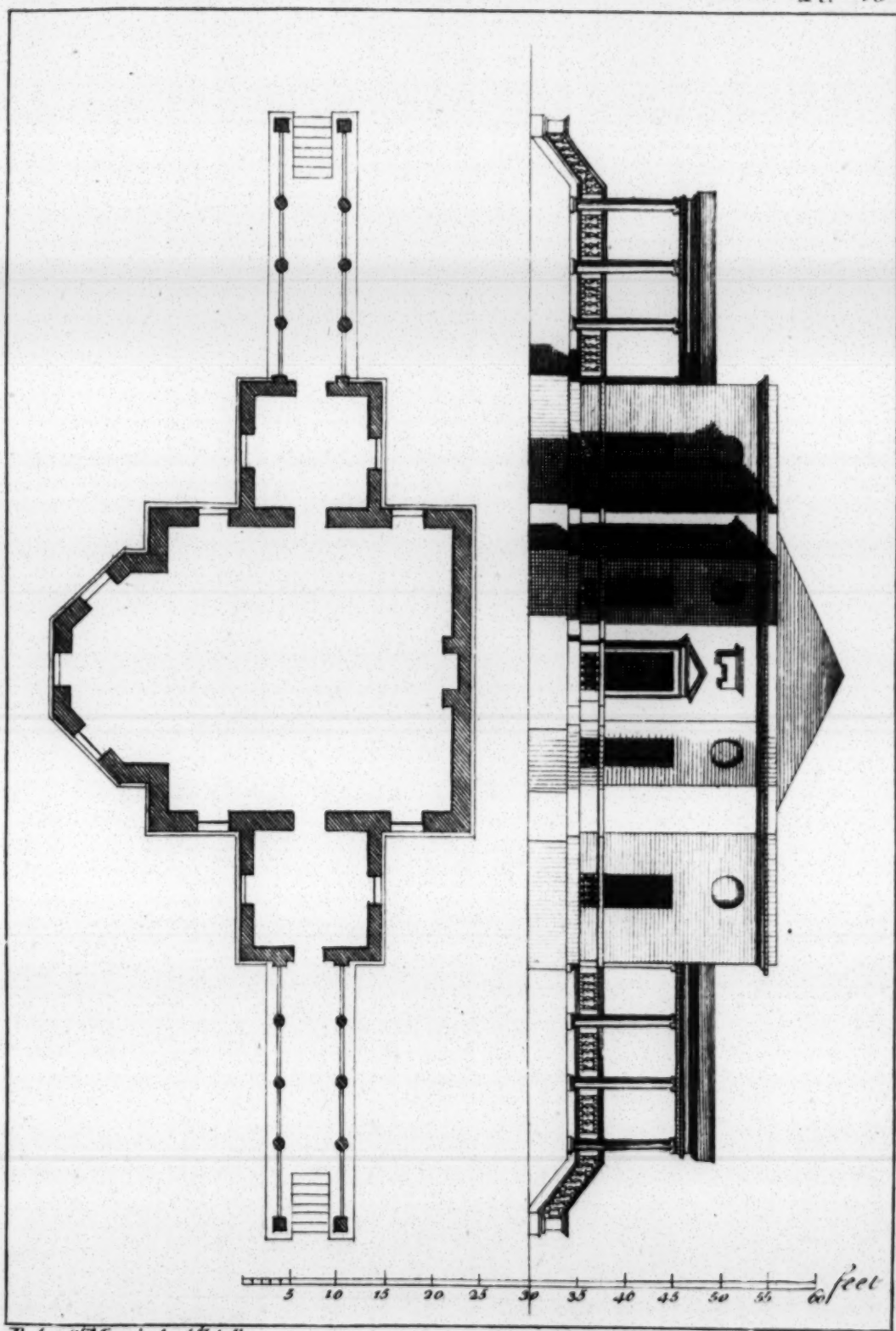
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Rob. Morris Arch.

Parr Sculp

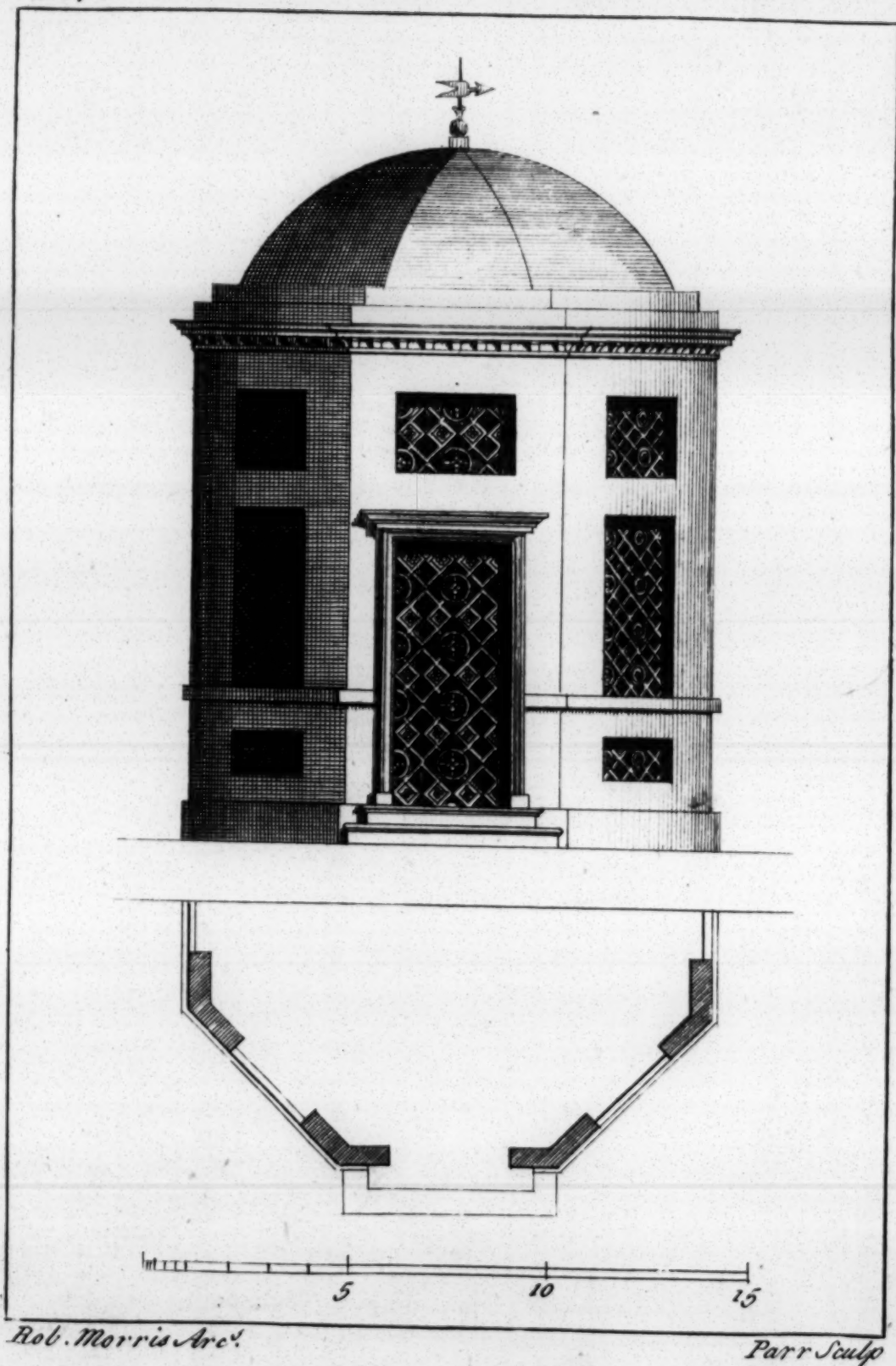




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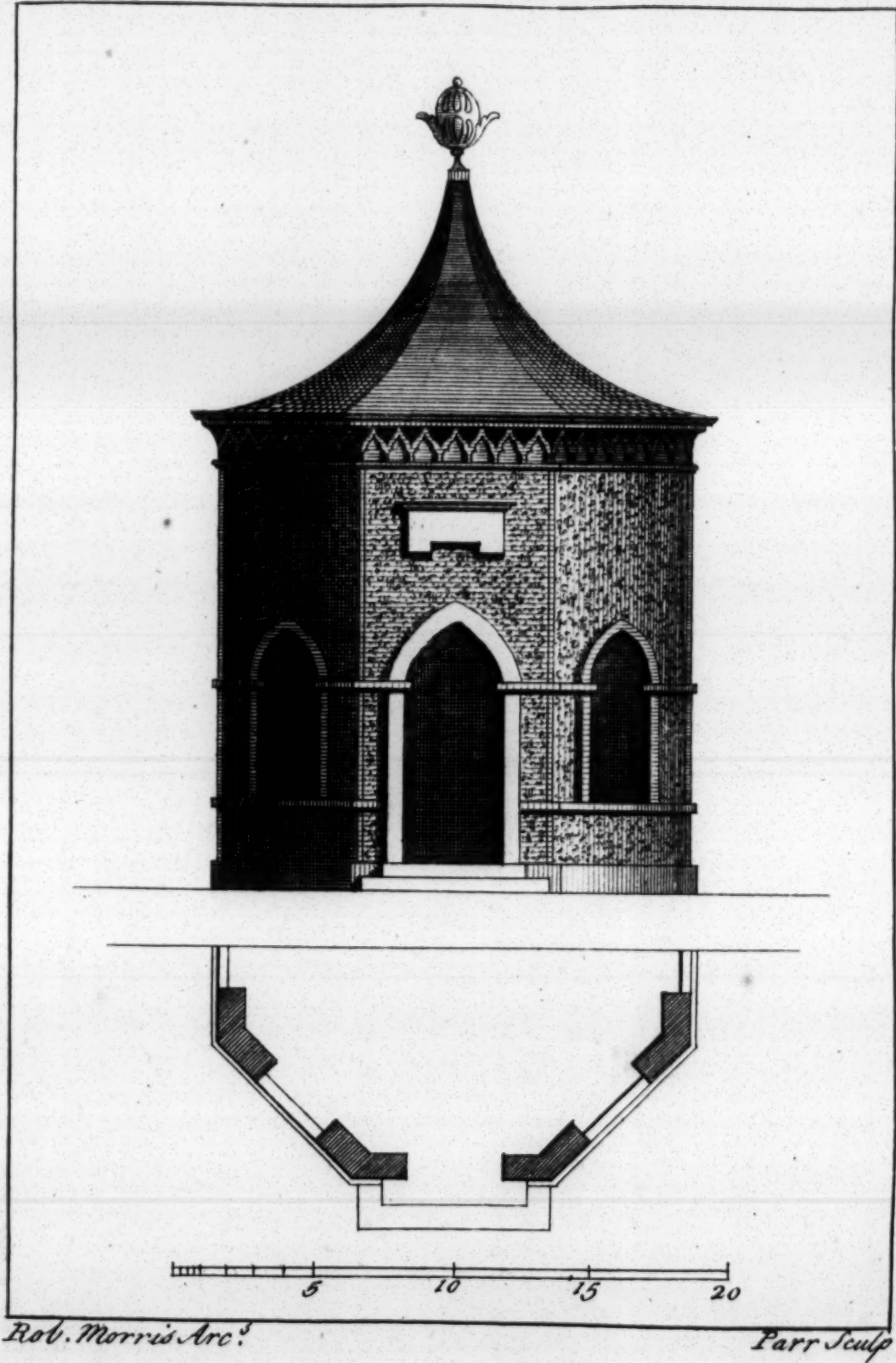


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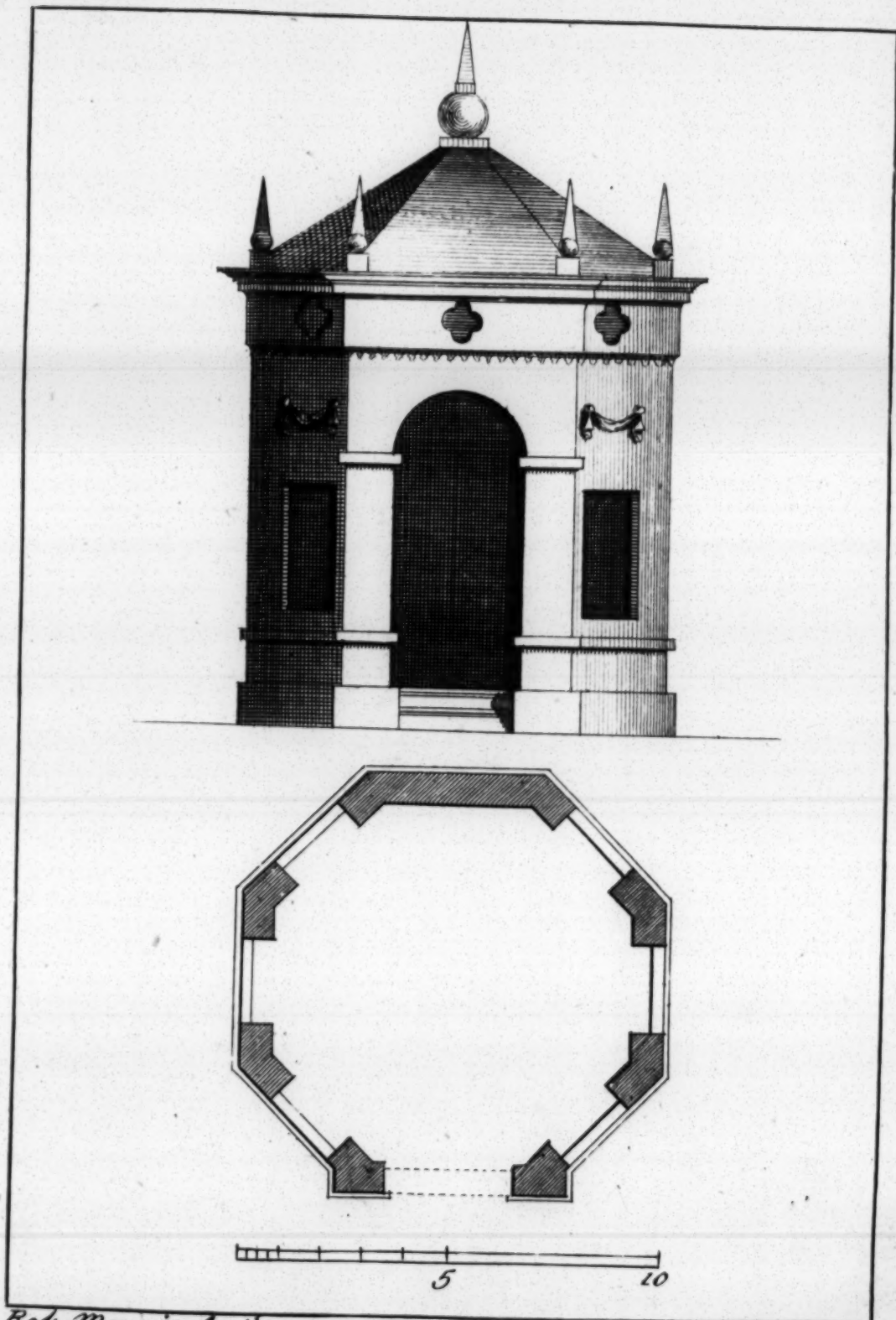


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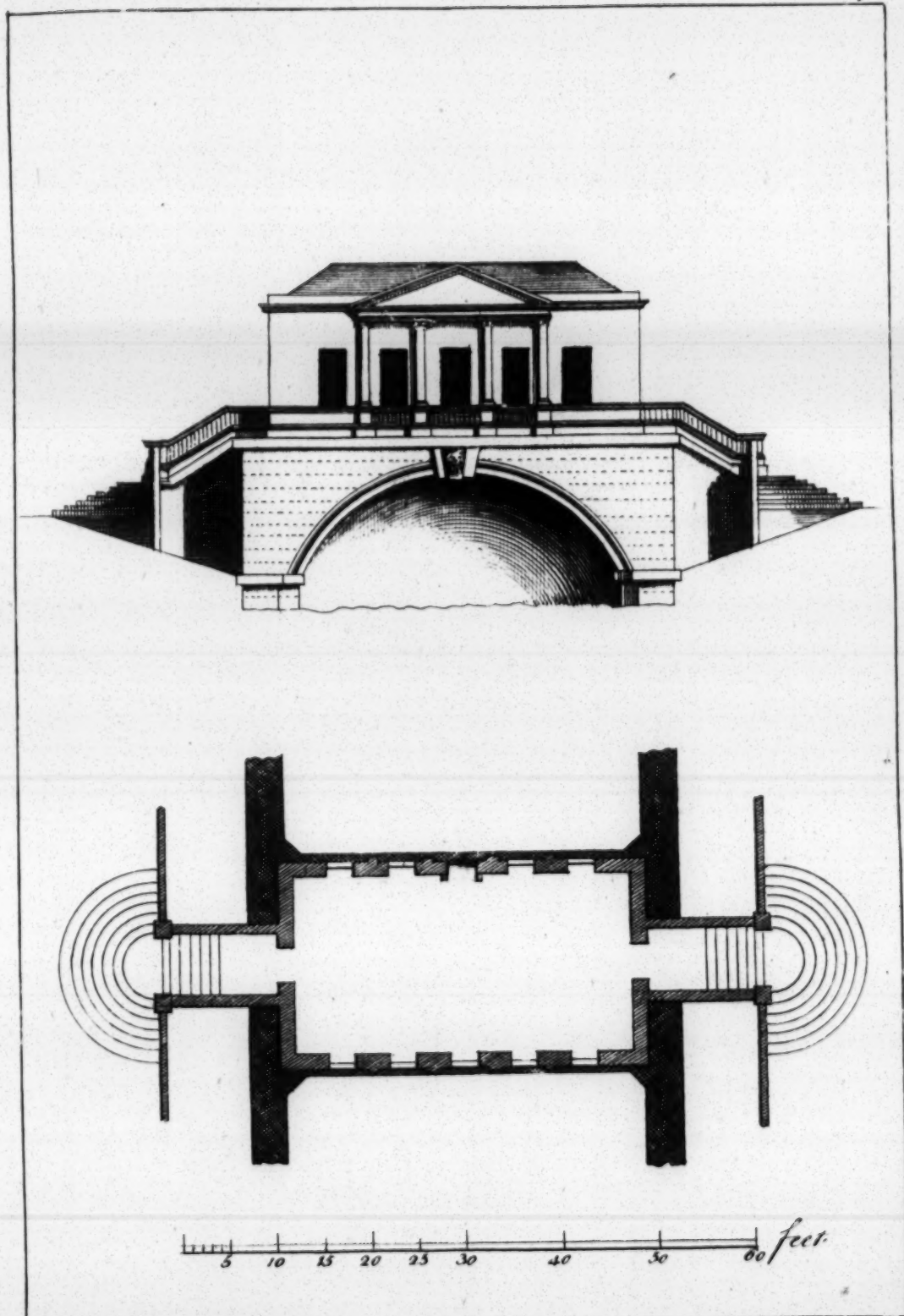
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Rob. Morris Arc.

Parr Sculp

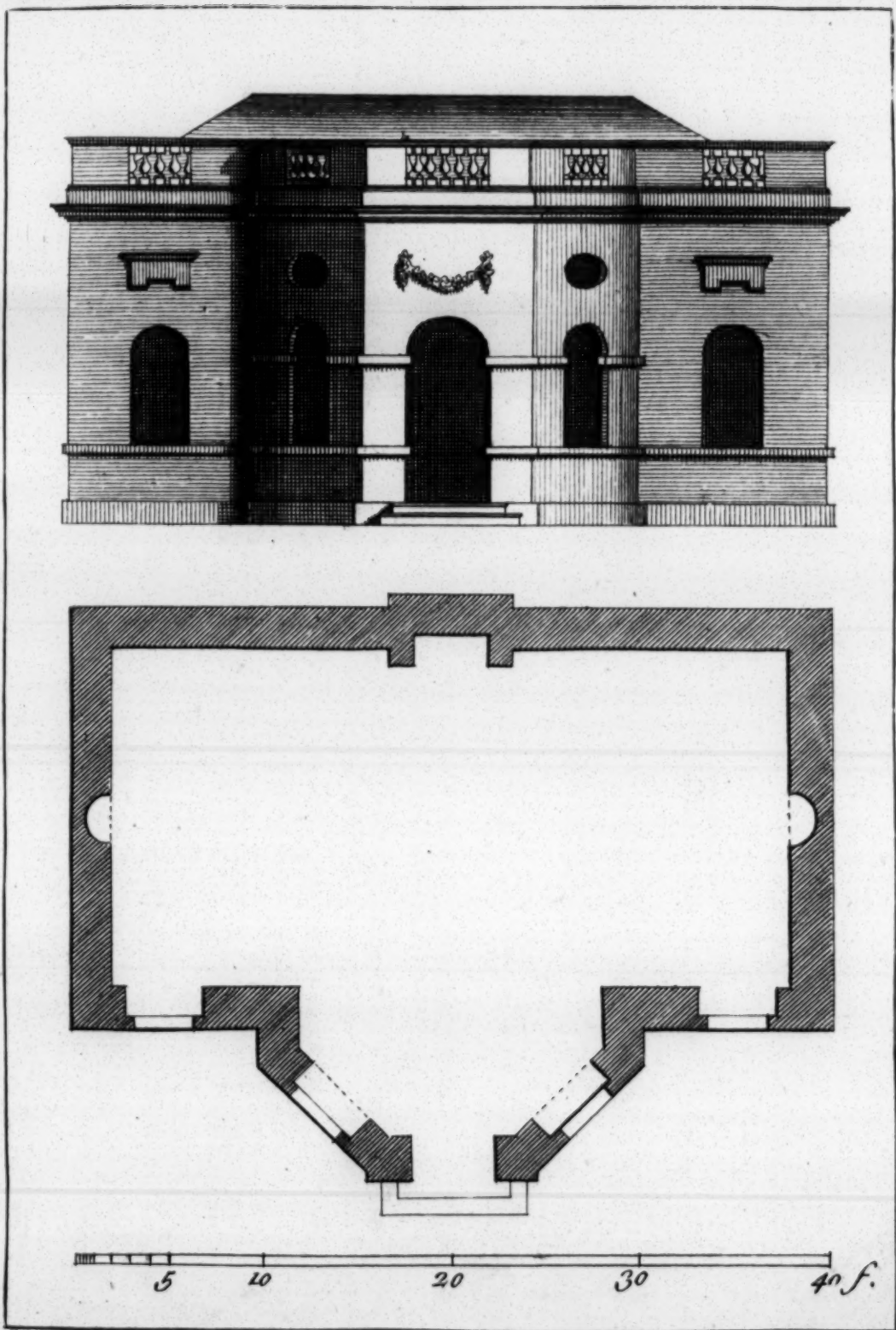




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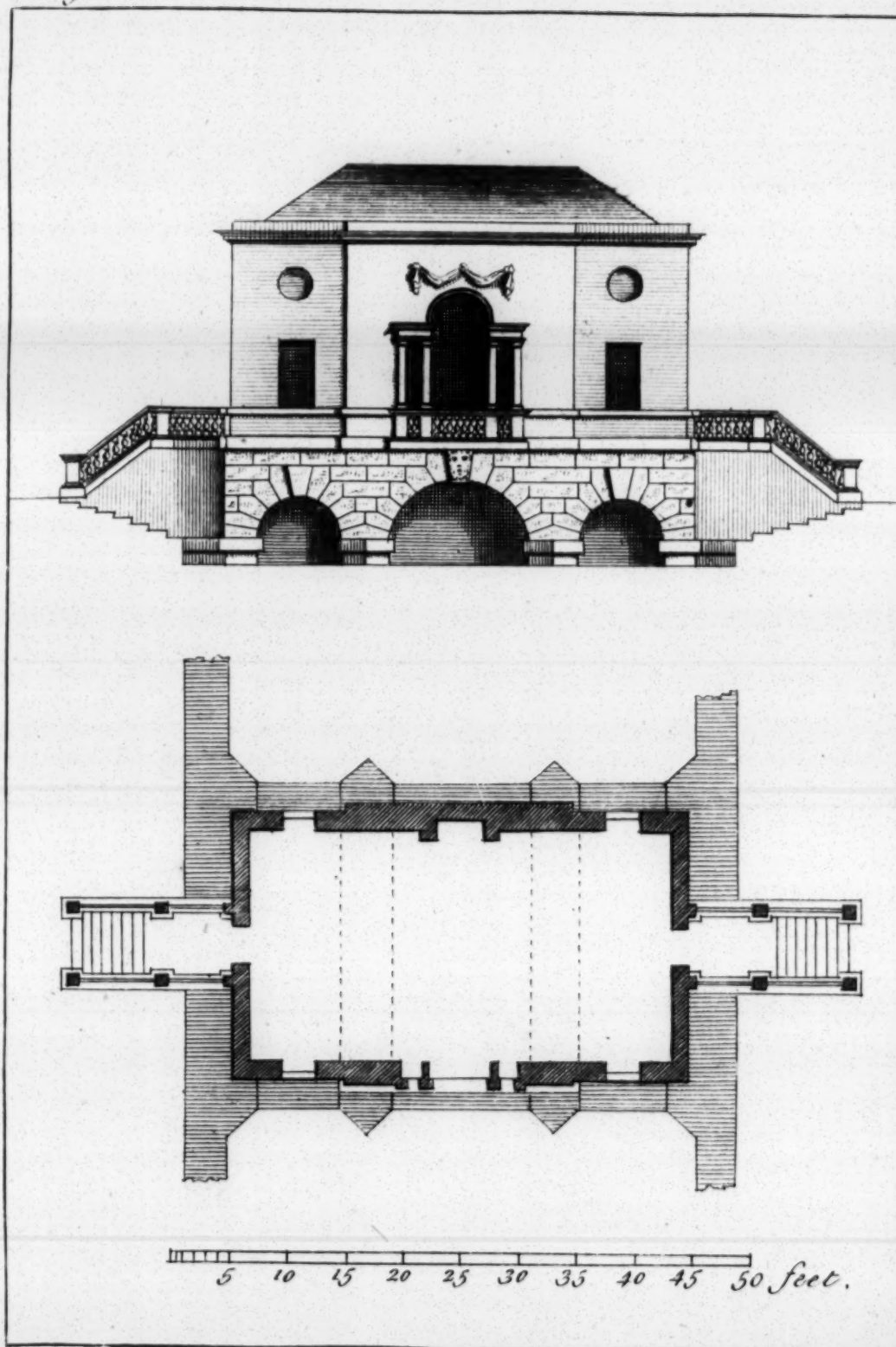


R. Morris inv. del.

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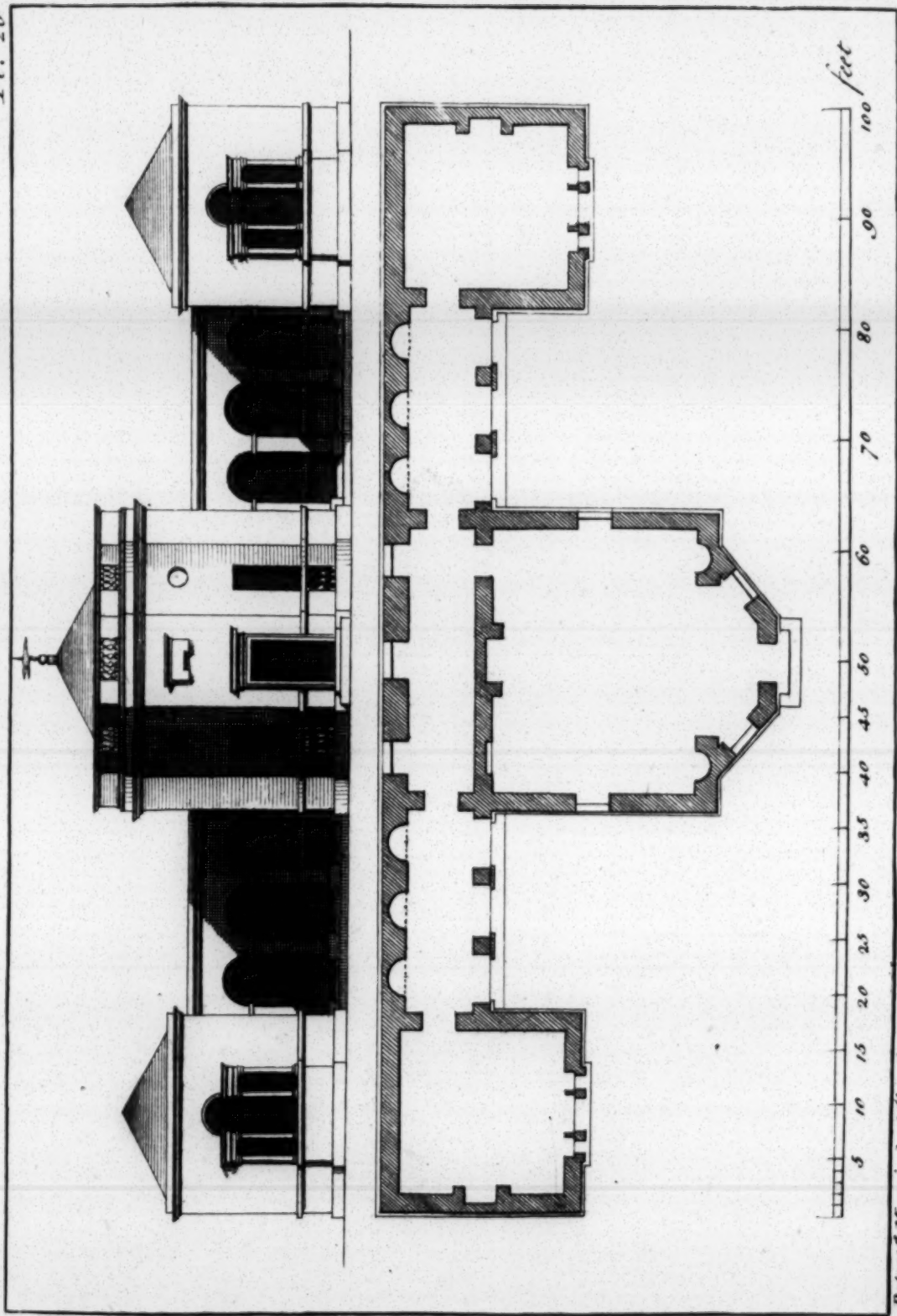
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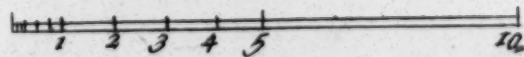
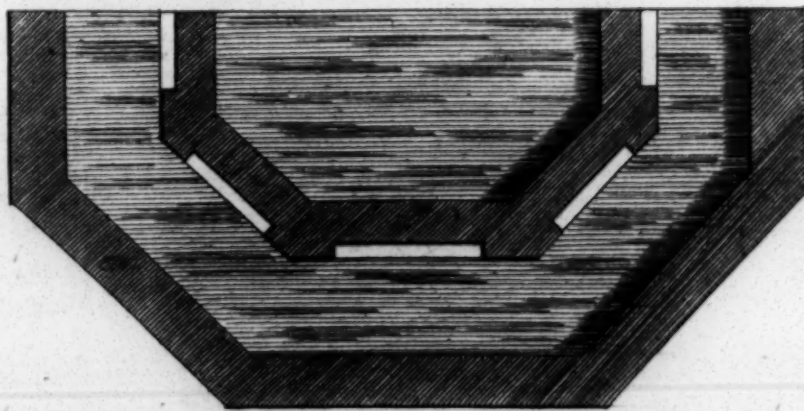
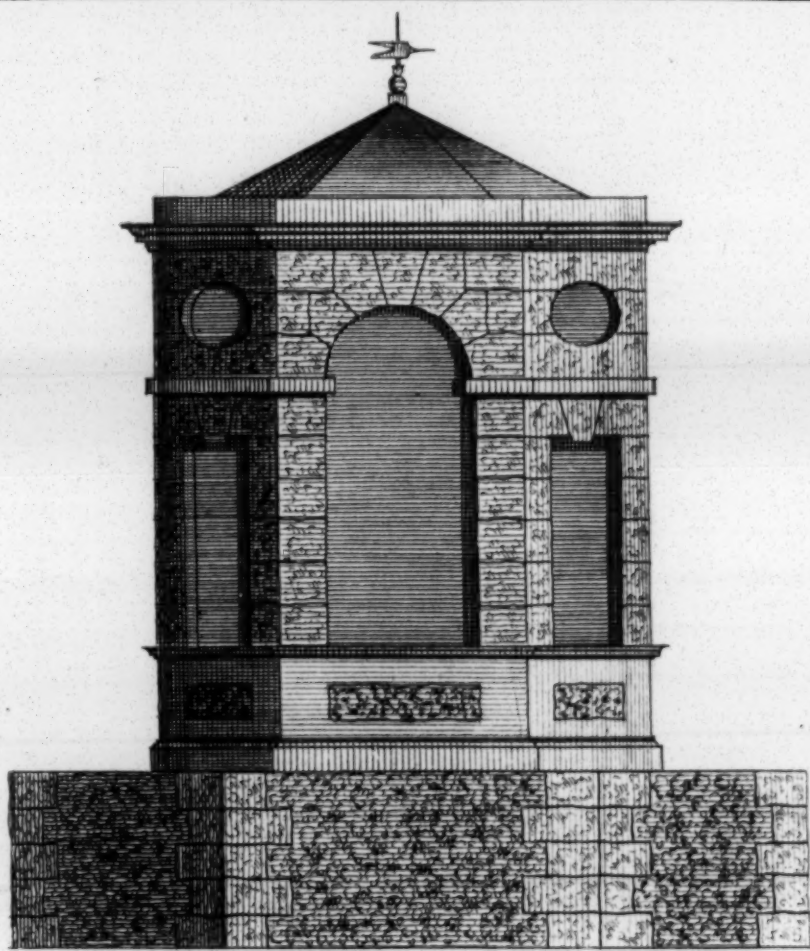
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Pl. 21.

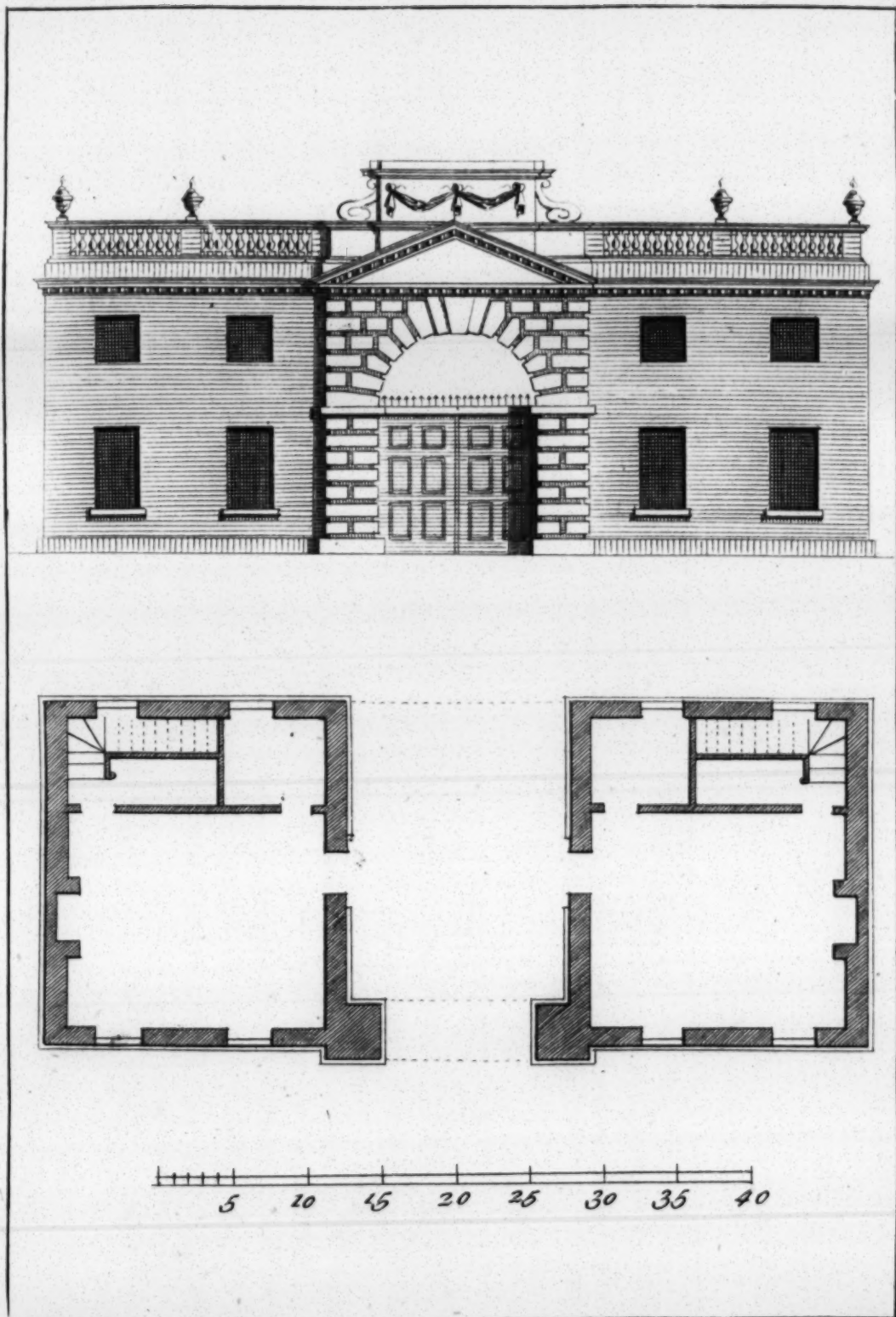


Rob. Morris Arc.

Parr Sc.



Pl. 22.

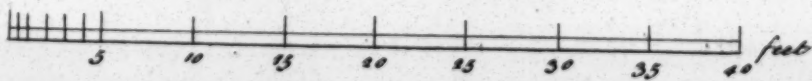
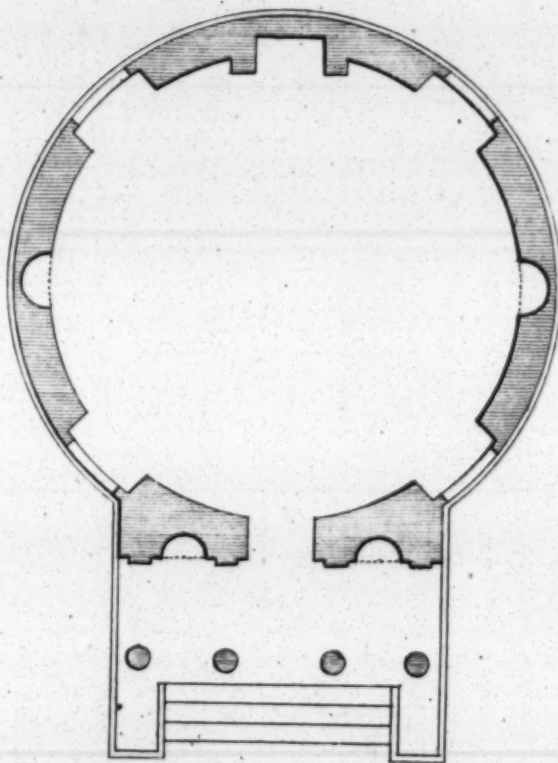
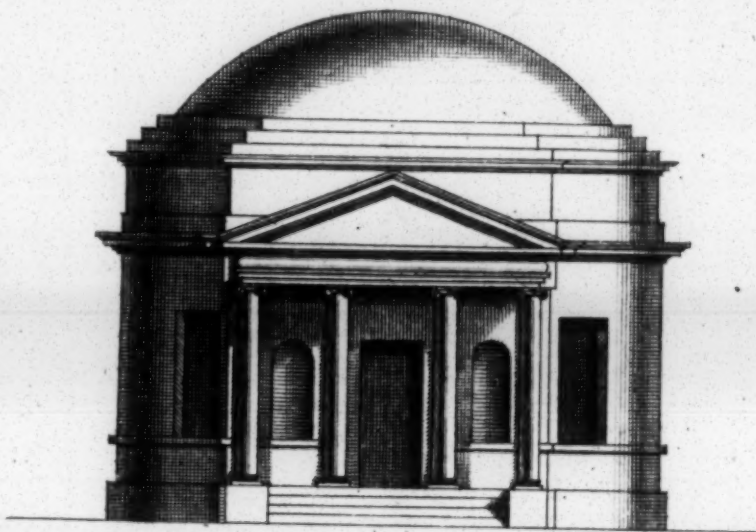


5 10 15 20 25 30 35 40

Rob. Morris Arc.

Parr Sculp



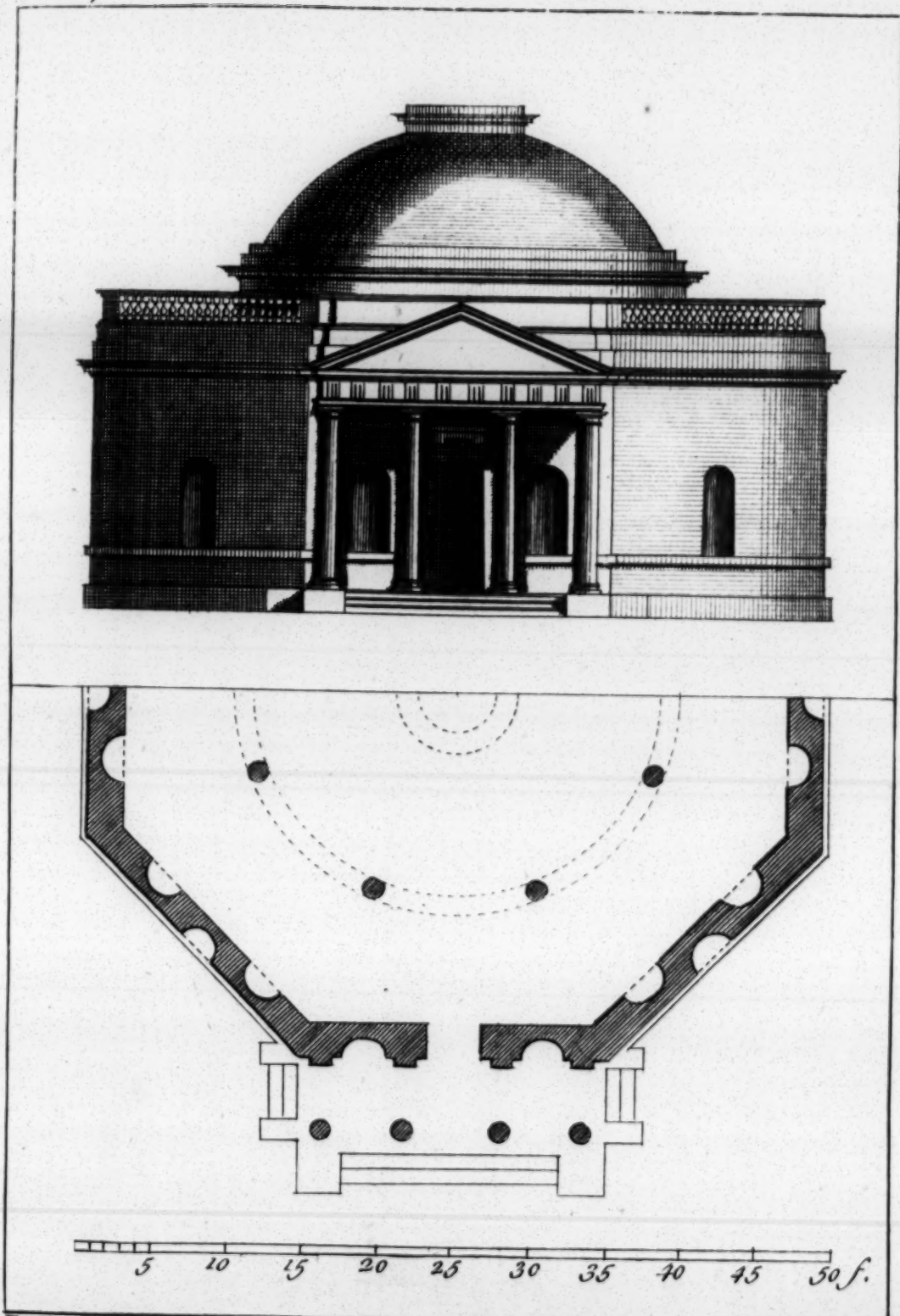


Rob. Morris Archit.^d

H. Roberts Sculp^r



Pl. 24

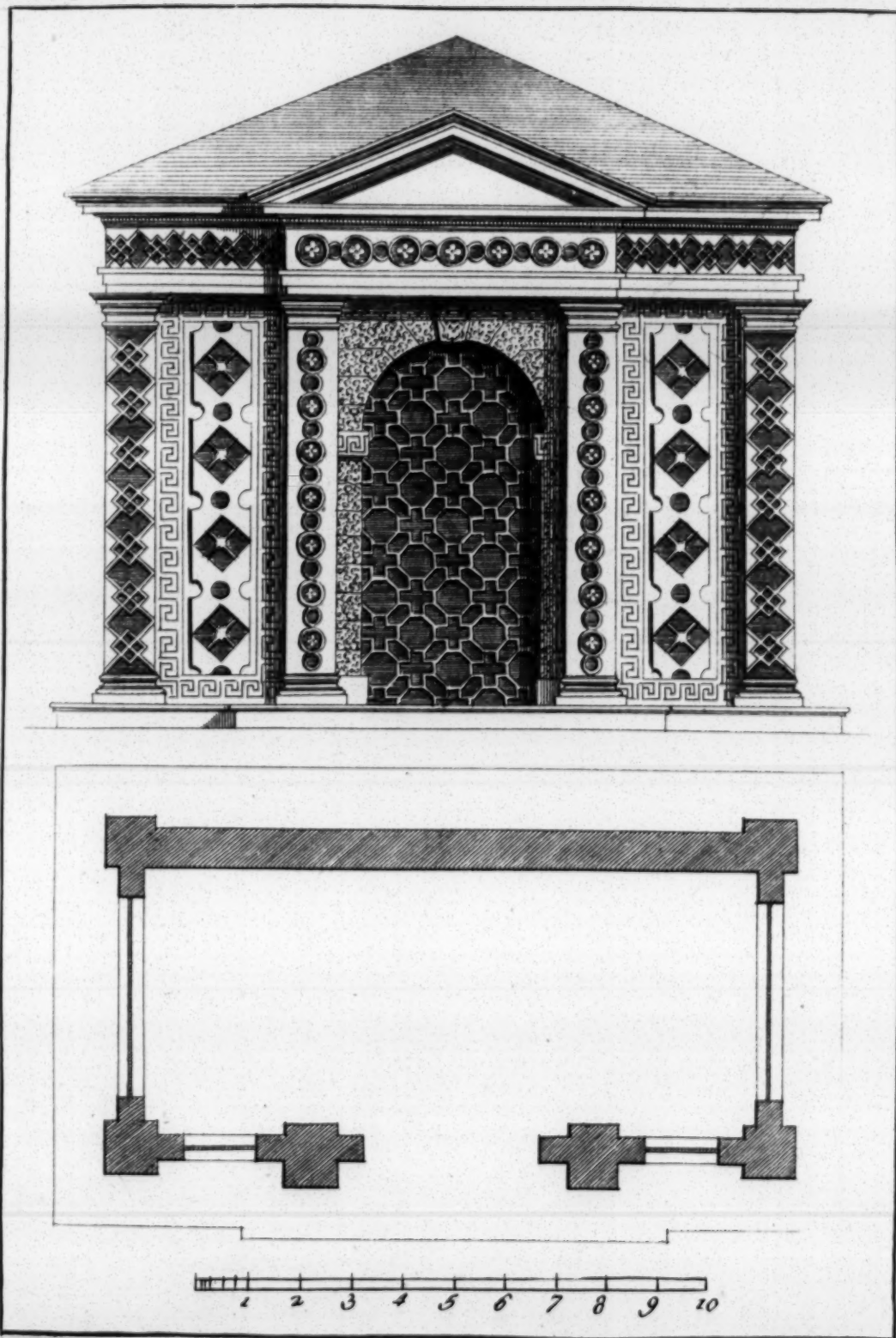


R. Morris inv. del.

Parr Sculp



Pl. 25.

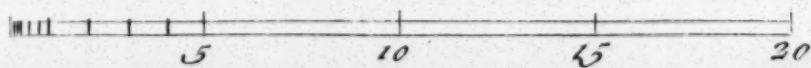
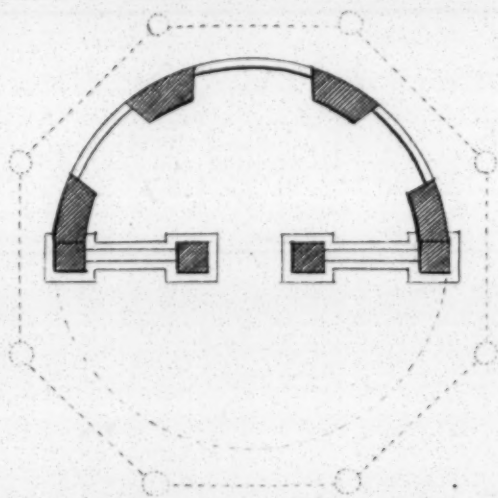
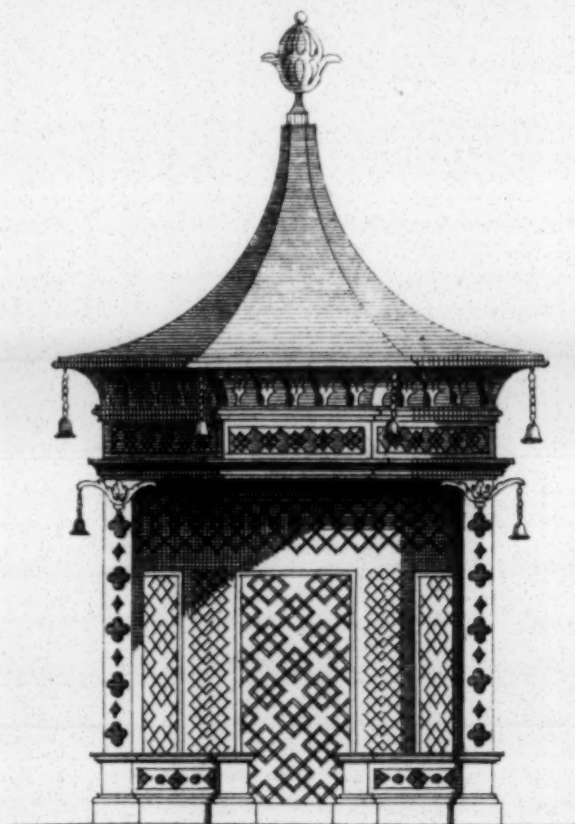


Rob. Morris Archt.

Parr Sculp



Pl. 26.

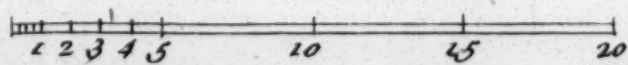
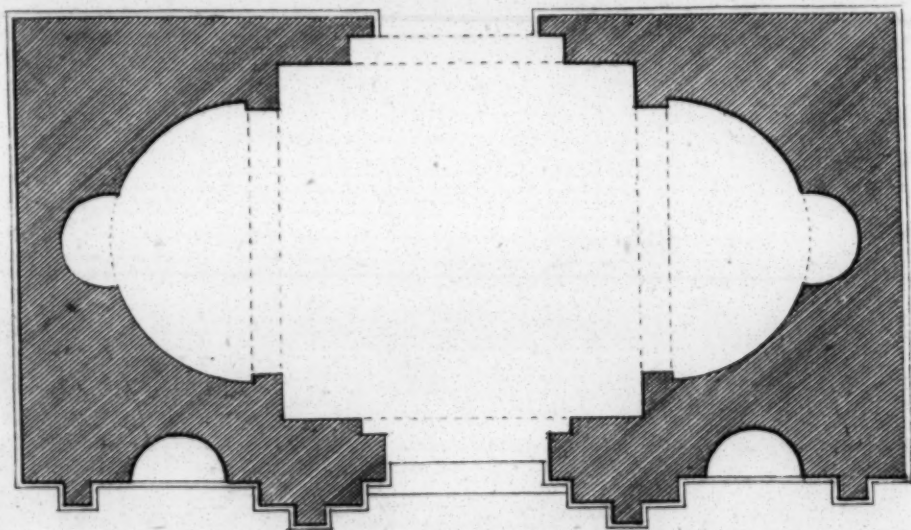
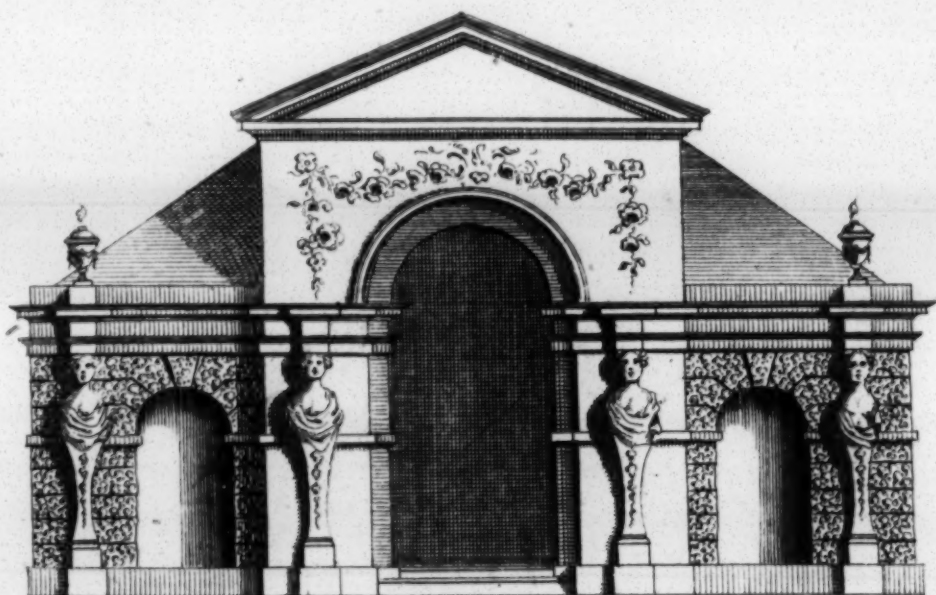


Bob. Morris Arch.

Parr Sculp



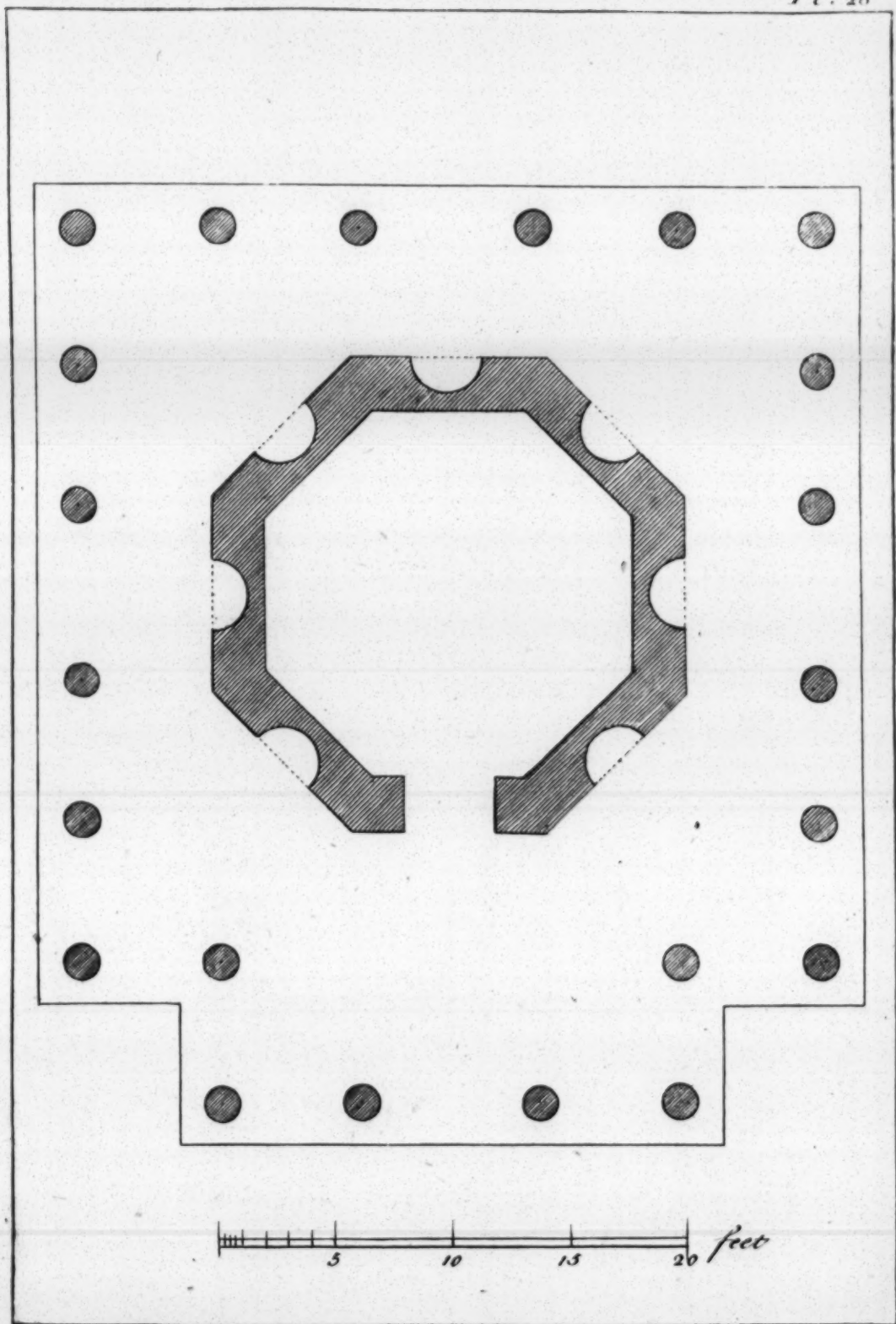
Pl. 27.



Rob. Morris Arch

Parr Sculp





Robert Morris Arch^d delin.

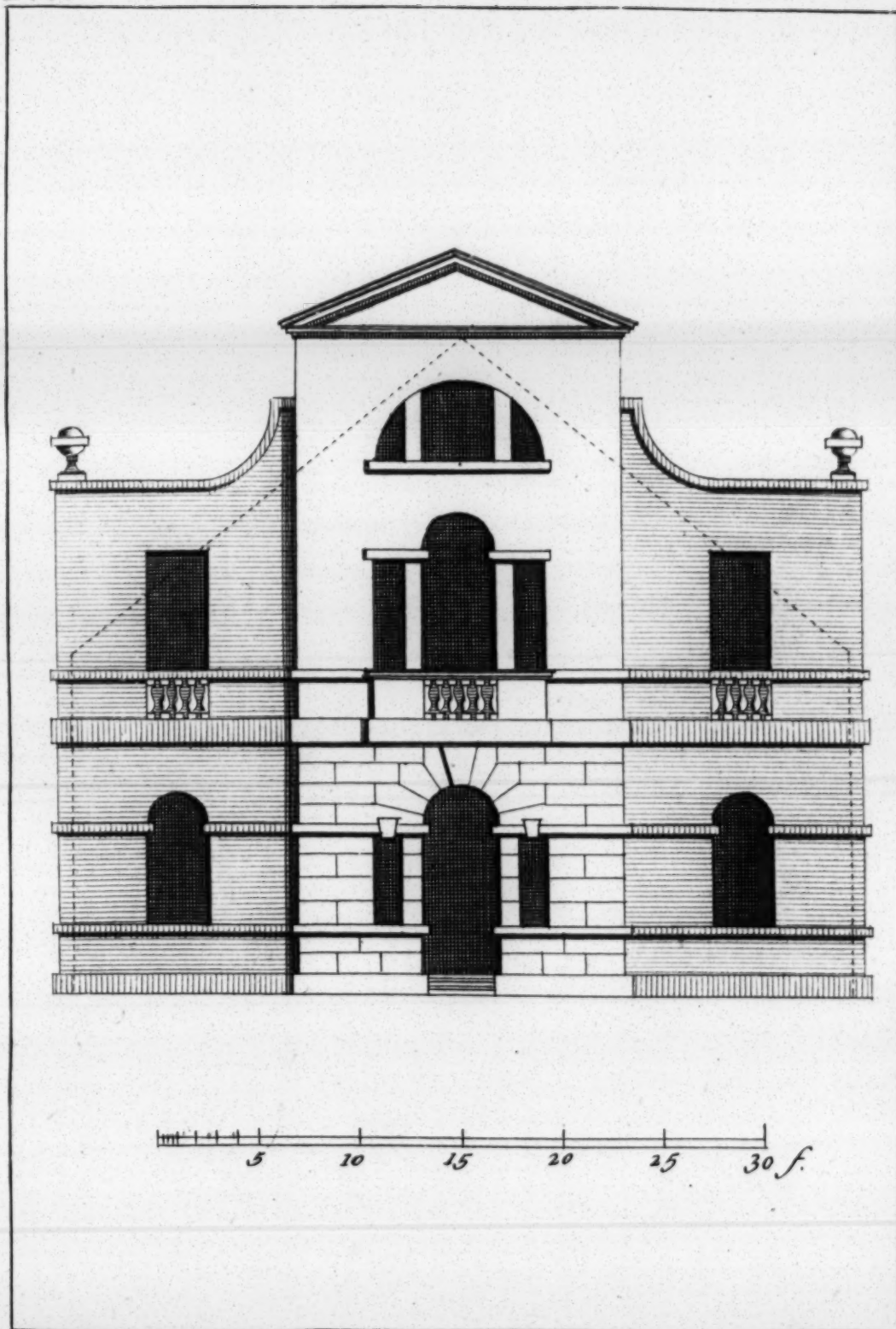




Robert Morris Arch^t delin.



Pl. 30

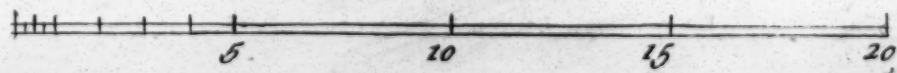
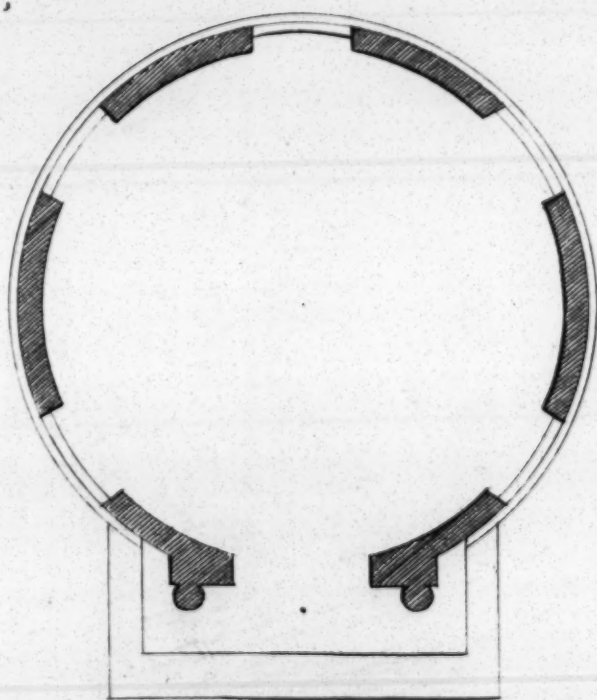
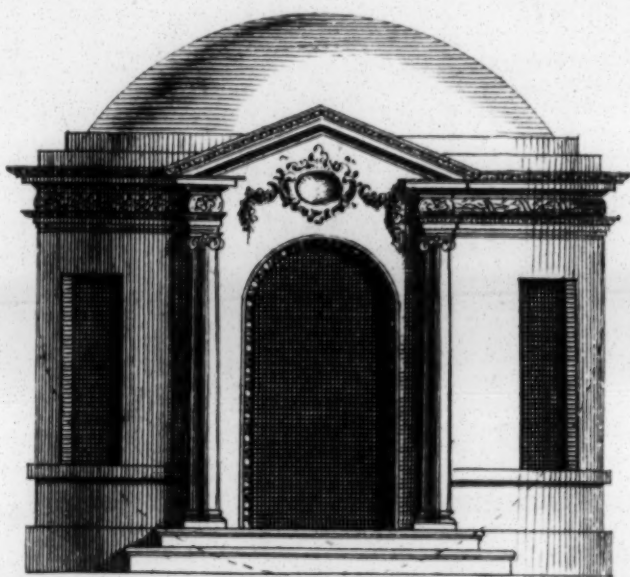


Rob. Morris Arc^t.

Parr Sc.



Pl. 31.

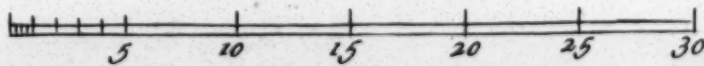
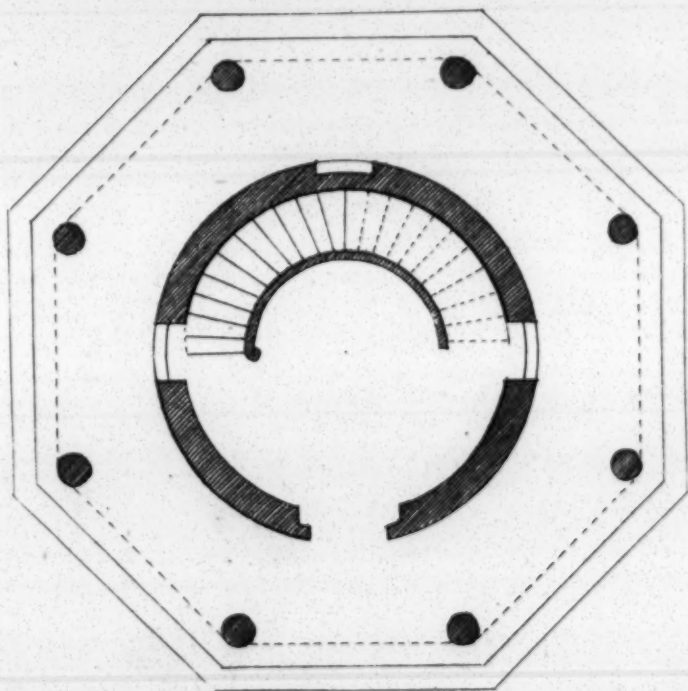


Rob. Morris Arc.

Parr Sc.



Pl. 32.

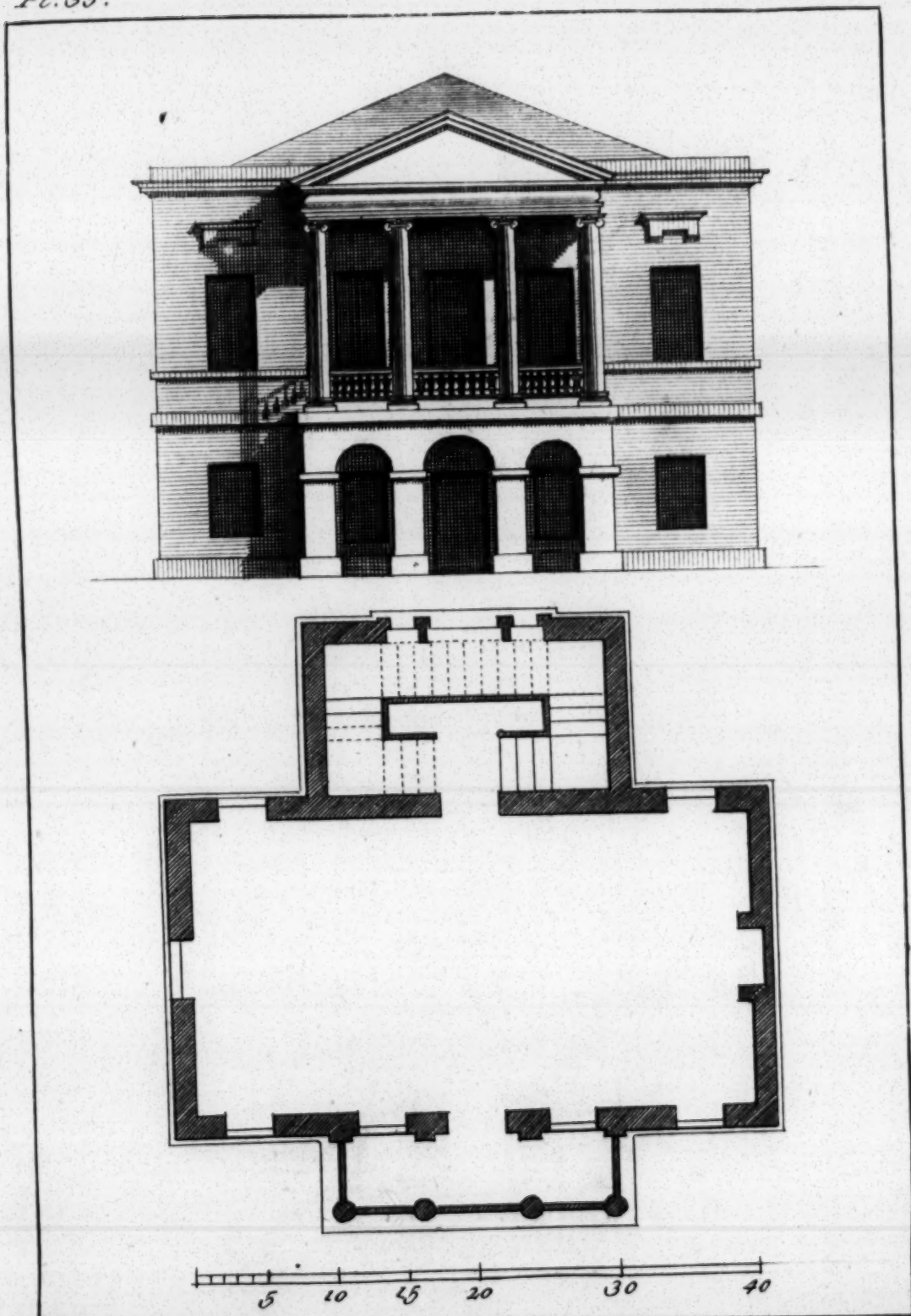


Rob. Morris Arc^t

Parr Sculp



Pl. 33.

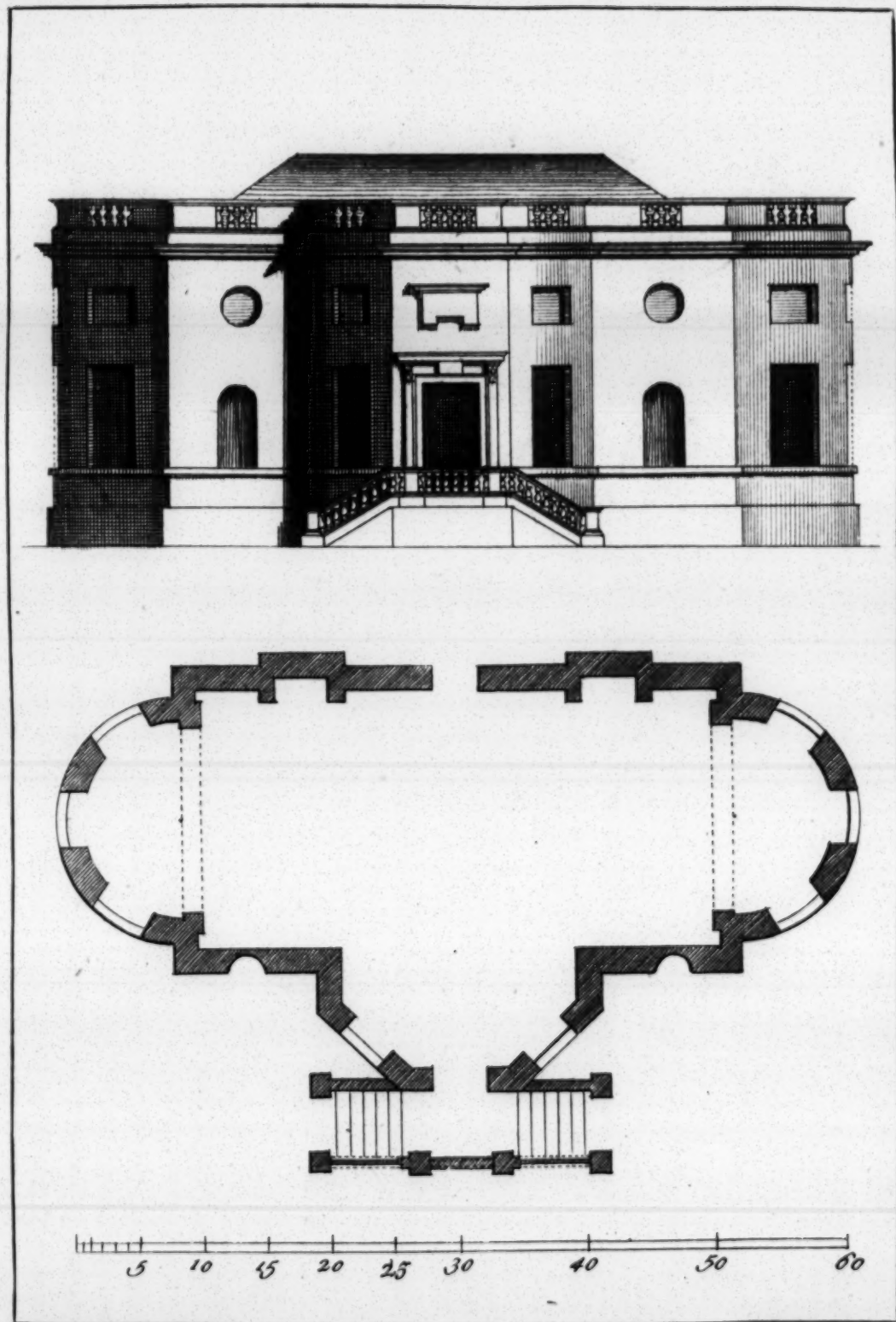


Rob. Morris Arc.

Parr Sculp



Pl. 34.

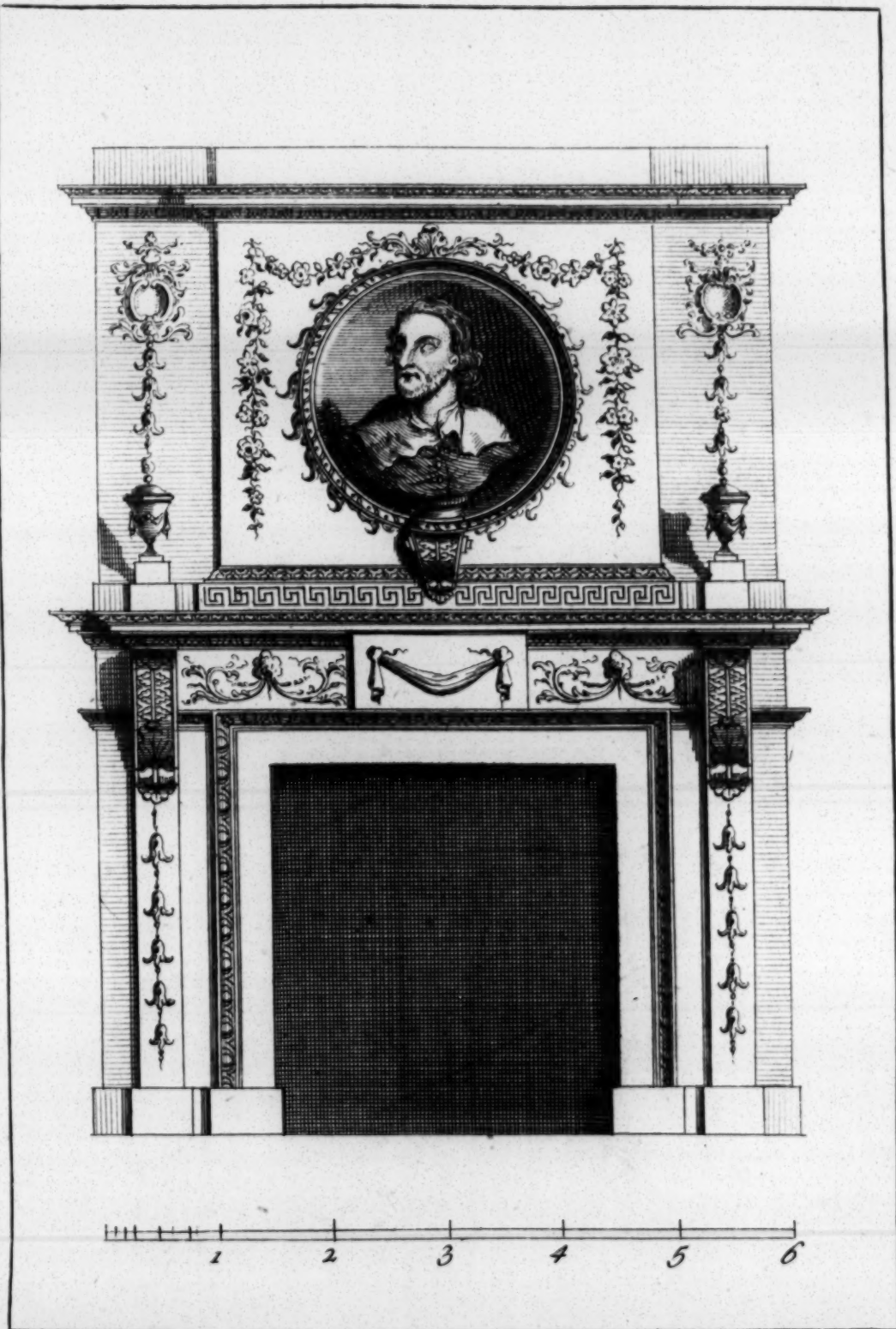


Rob. Morris Arch^t

Parr Sculp



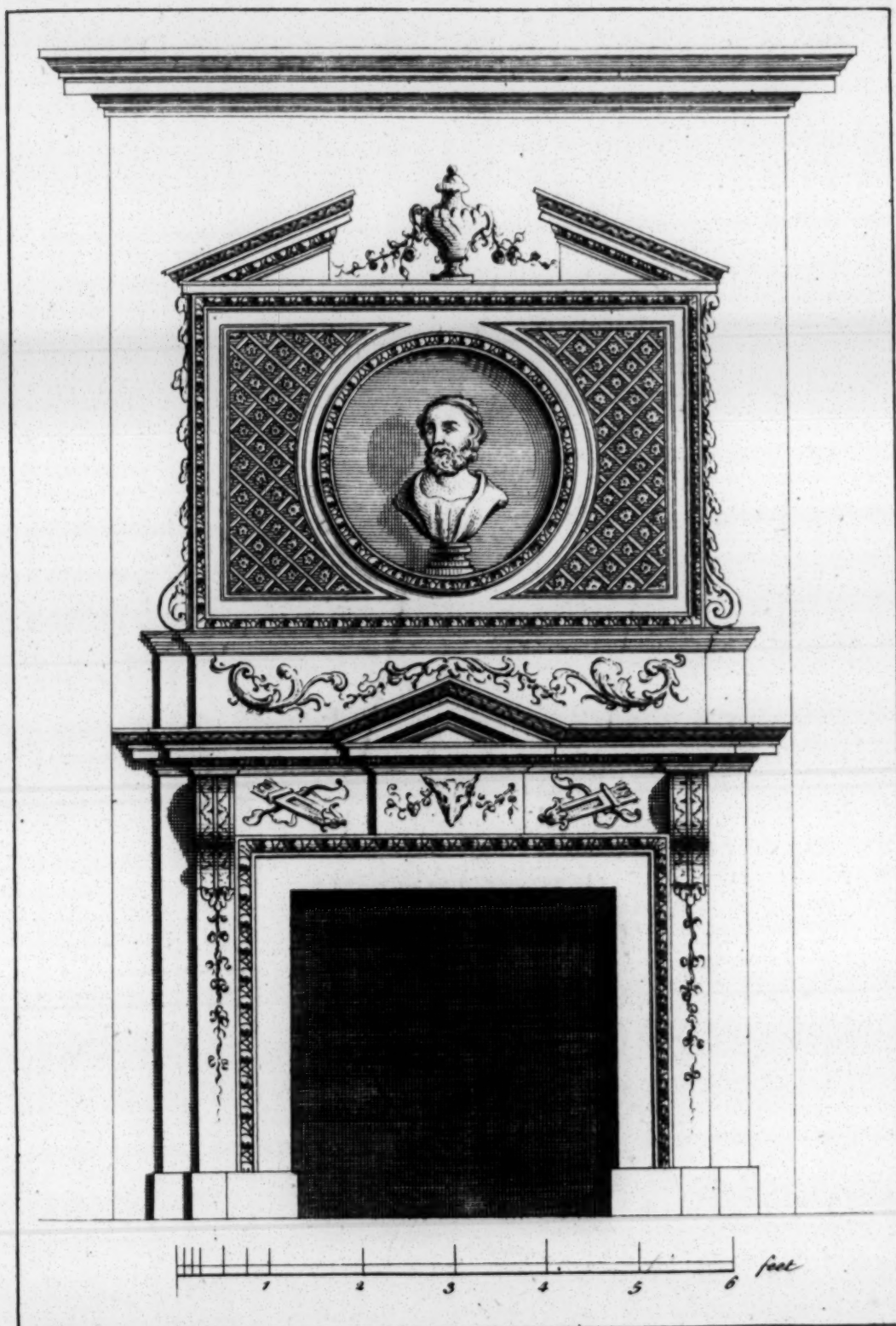
Pl. 35.



Rob. Morris Arc

Parr Sculp

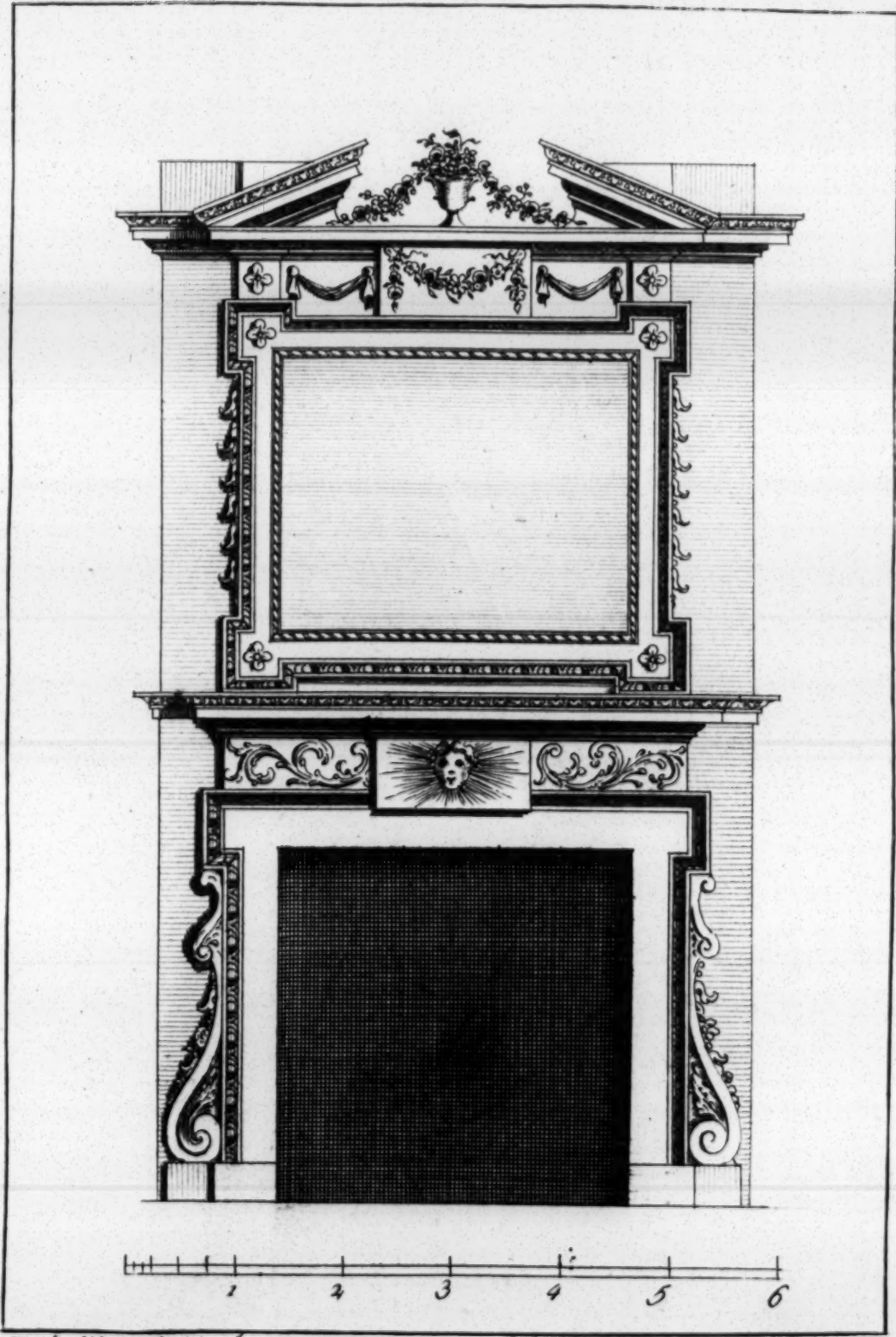




Rob. Morris Archit.

H. Roberts Sculp.



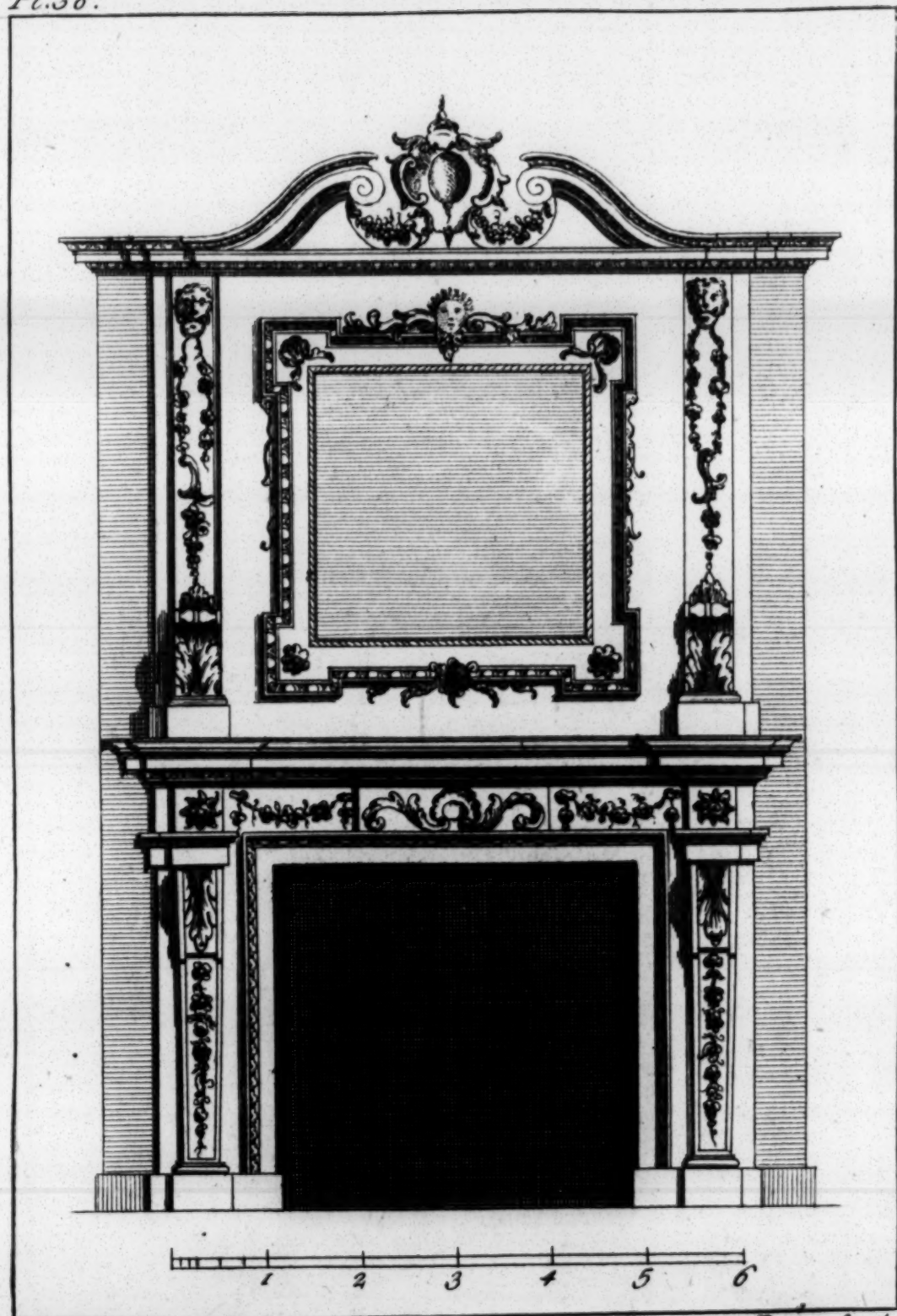


Rob. Morris Archt.

Parr Sc.



Pl. 38.

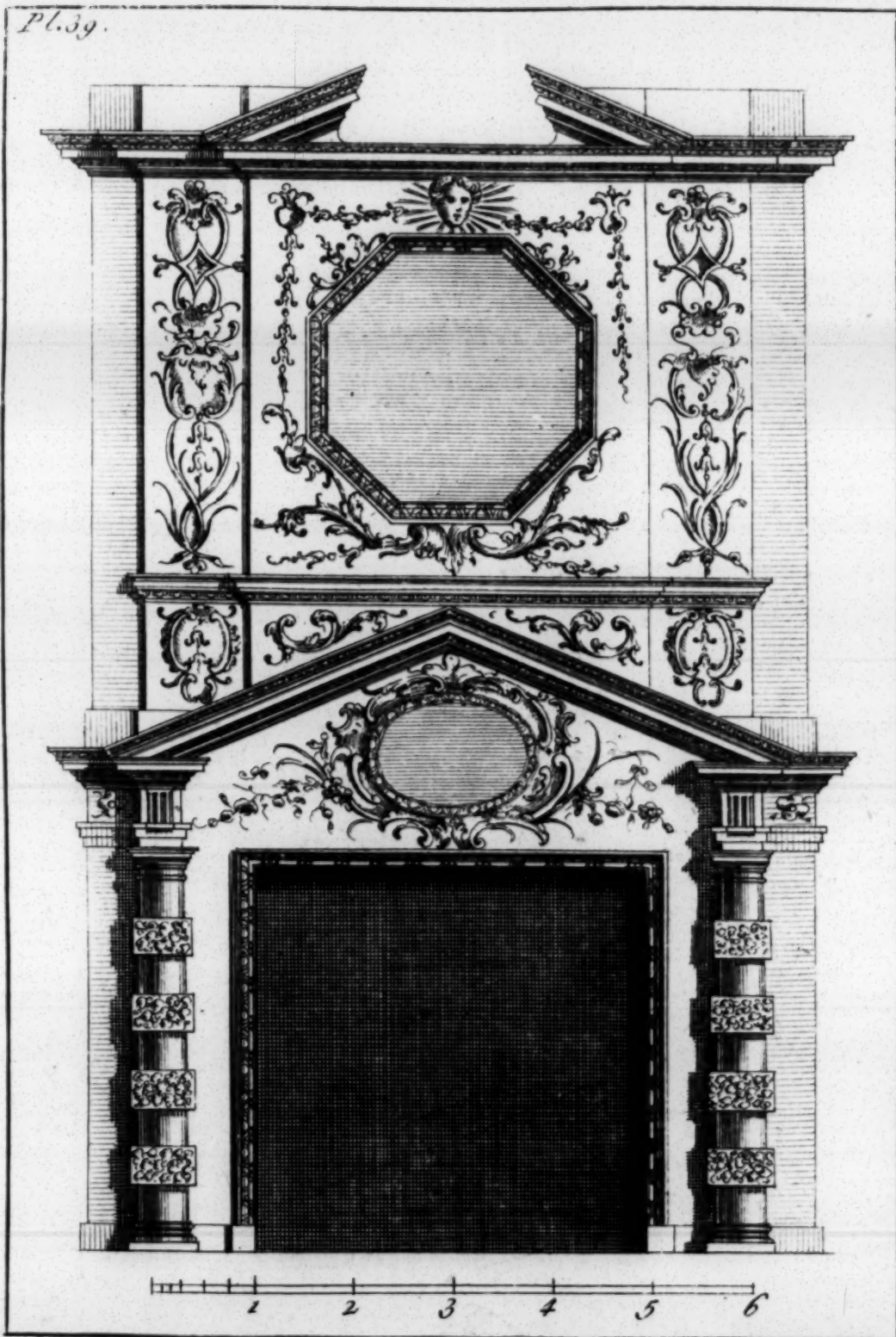


Rob. Morris Arc.

Parr Sculp



Pl. 39.

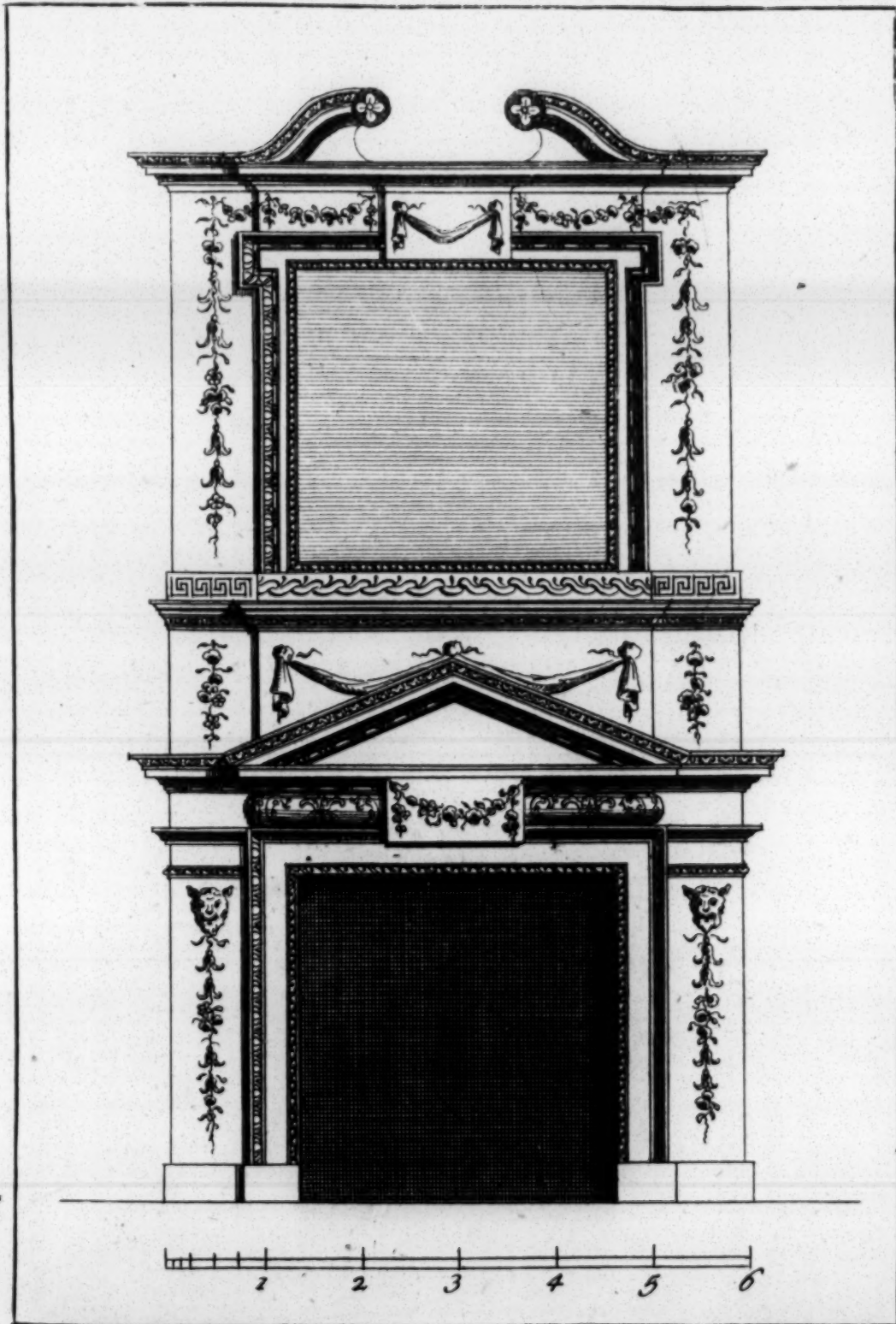


Rob. Morris Arc^d

Parr Sculp



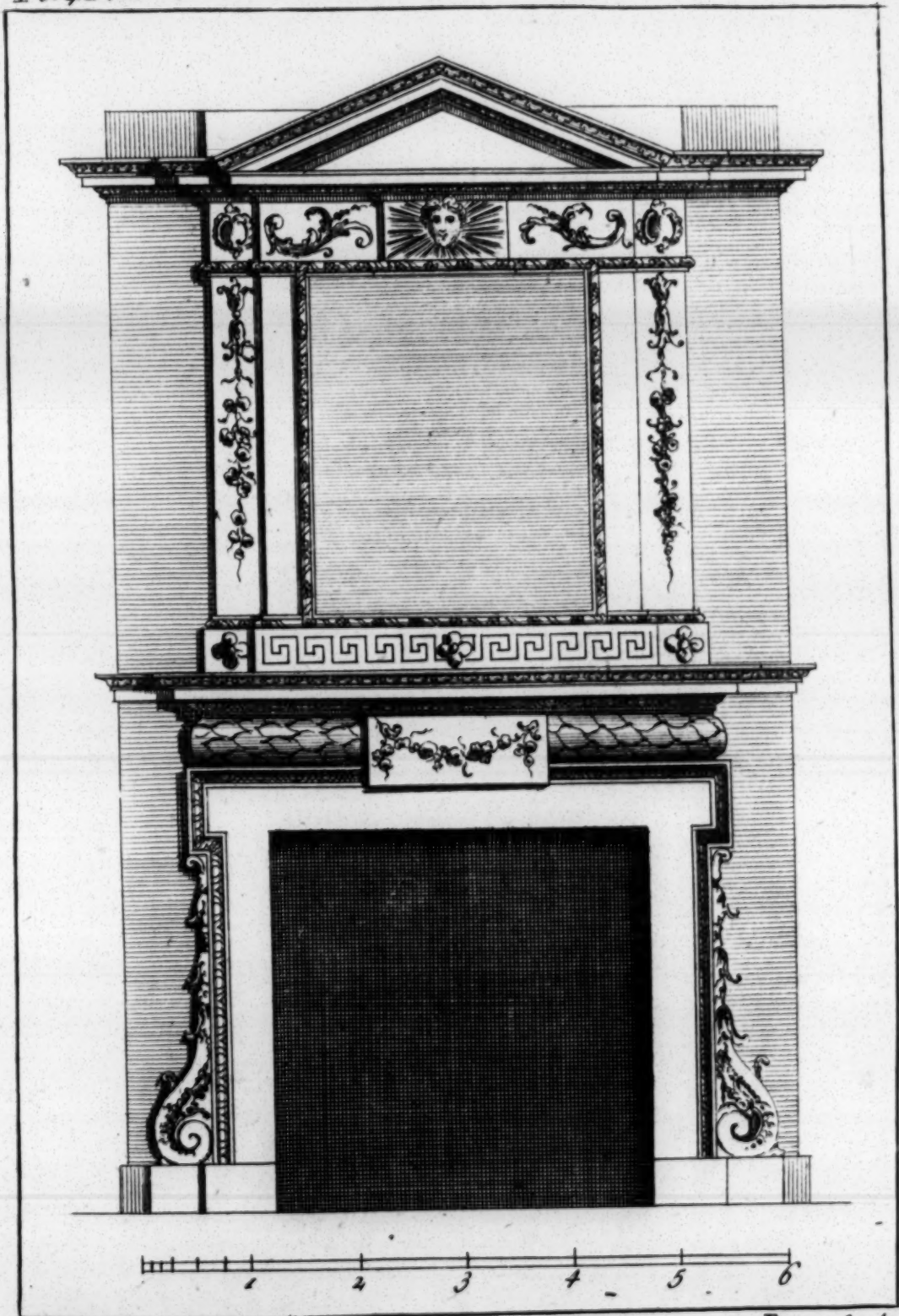
Pl. 40.



Rob. Morris Arch.

Parr Sculp

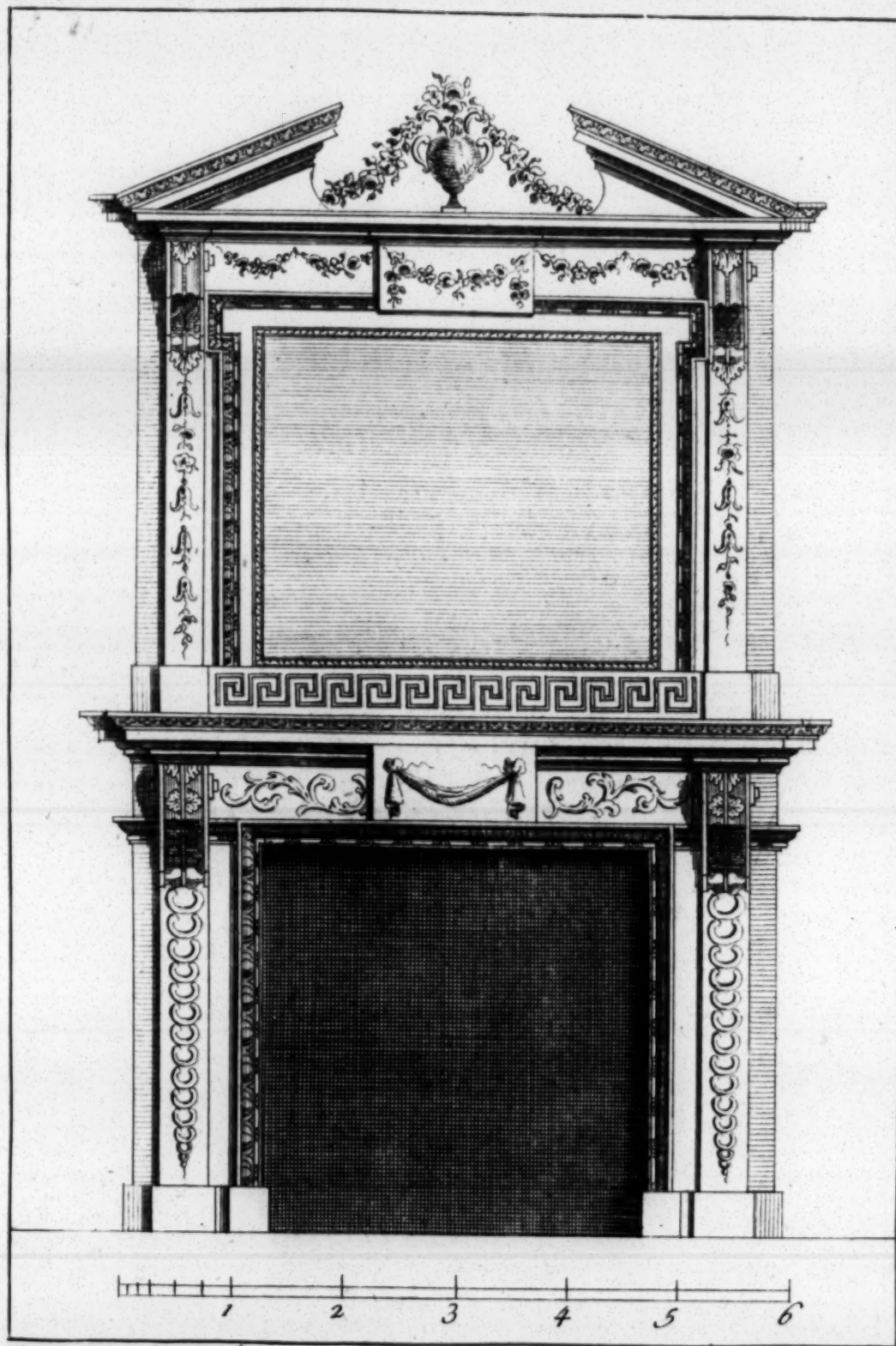




Rob. Morris Arc.

Parr Sculp



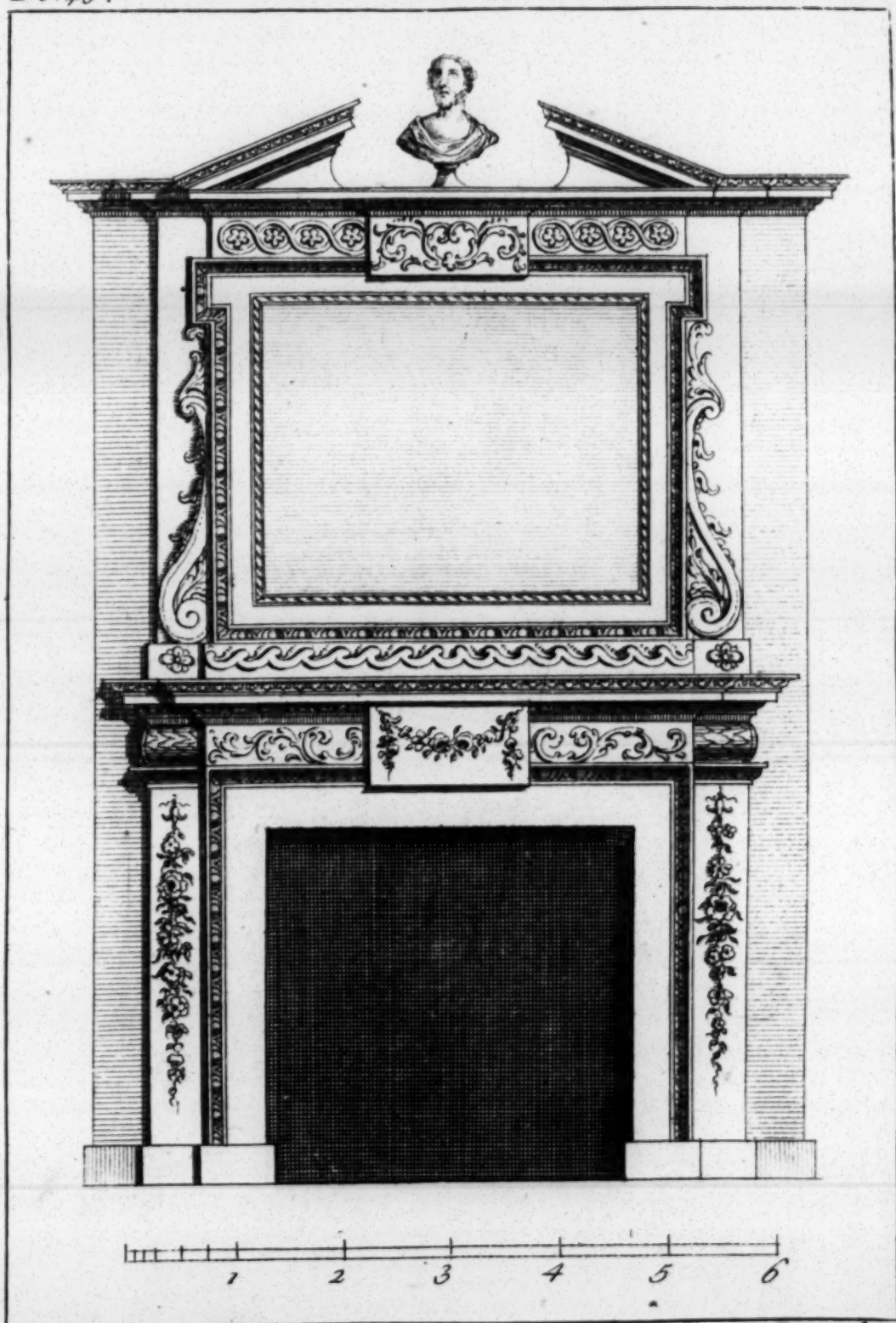


Rob. Morris Arc.

Parr Sculp



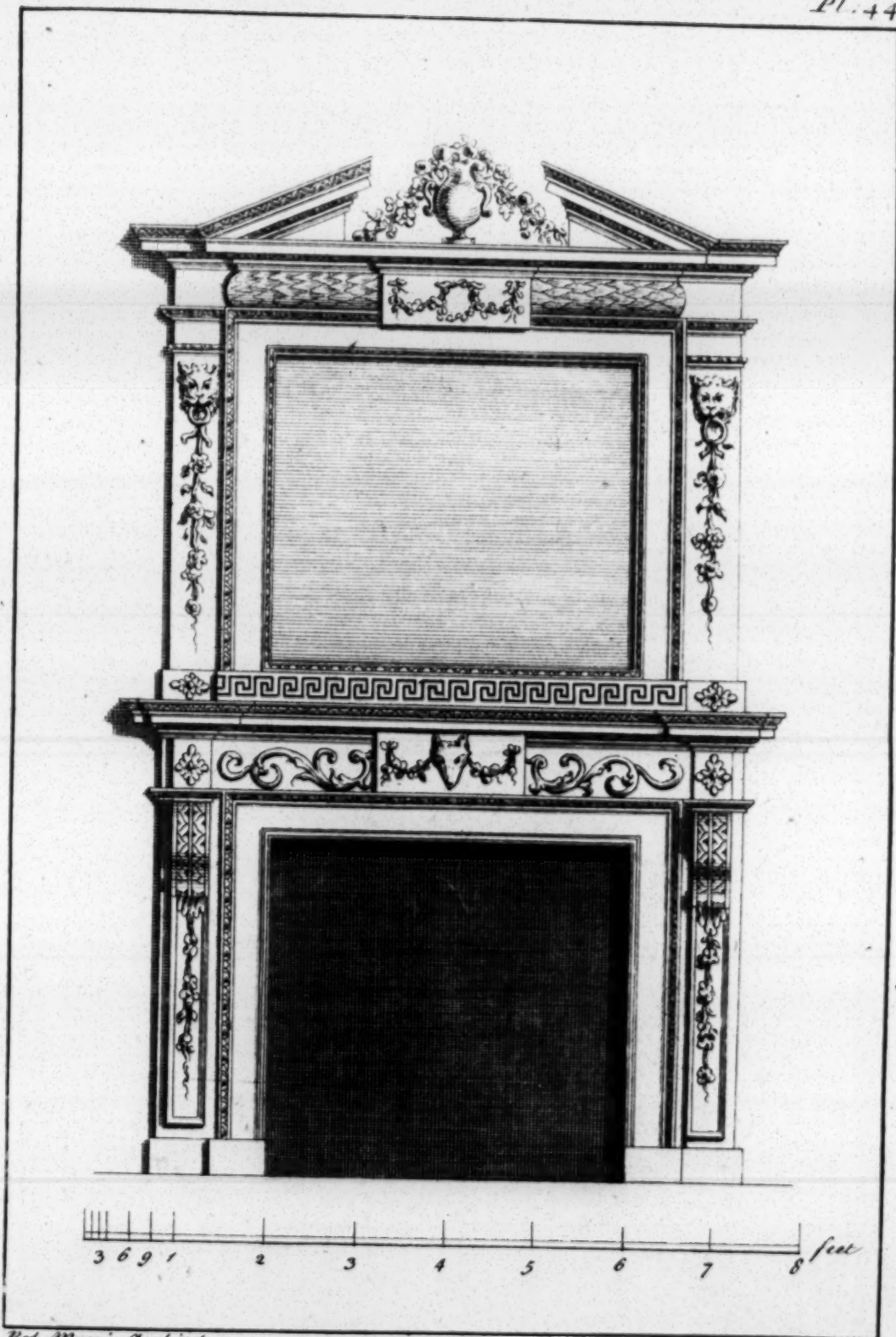
Pl. 43.



Rob. Morris Arch.

Parr Sc.



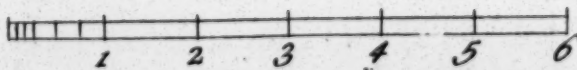
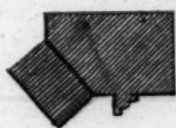
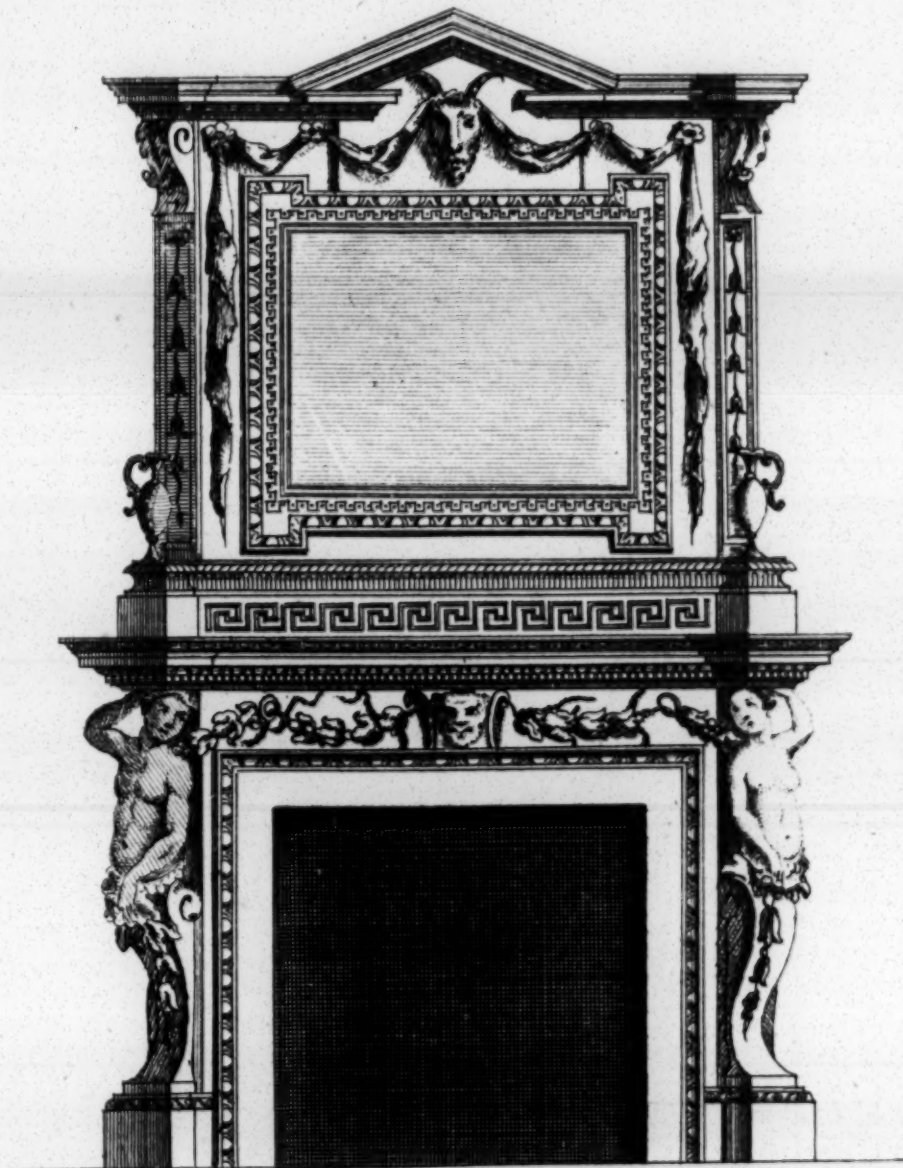


Robt. Morris Archit.

H. Roberts Sculp.



Pl. 45.

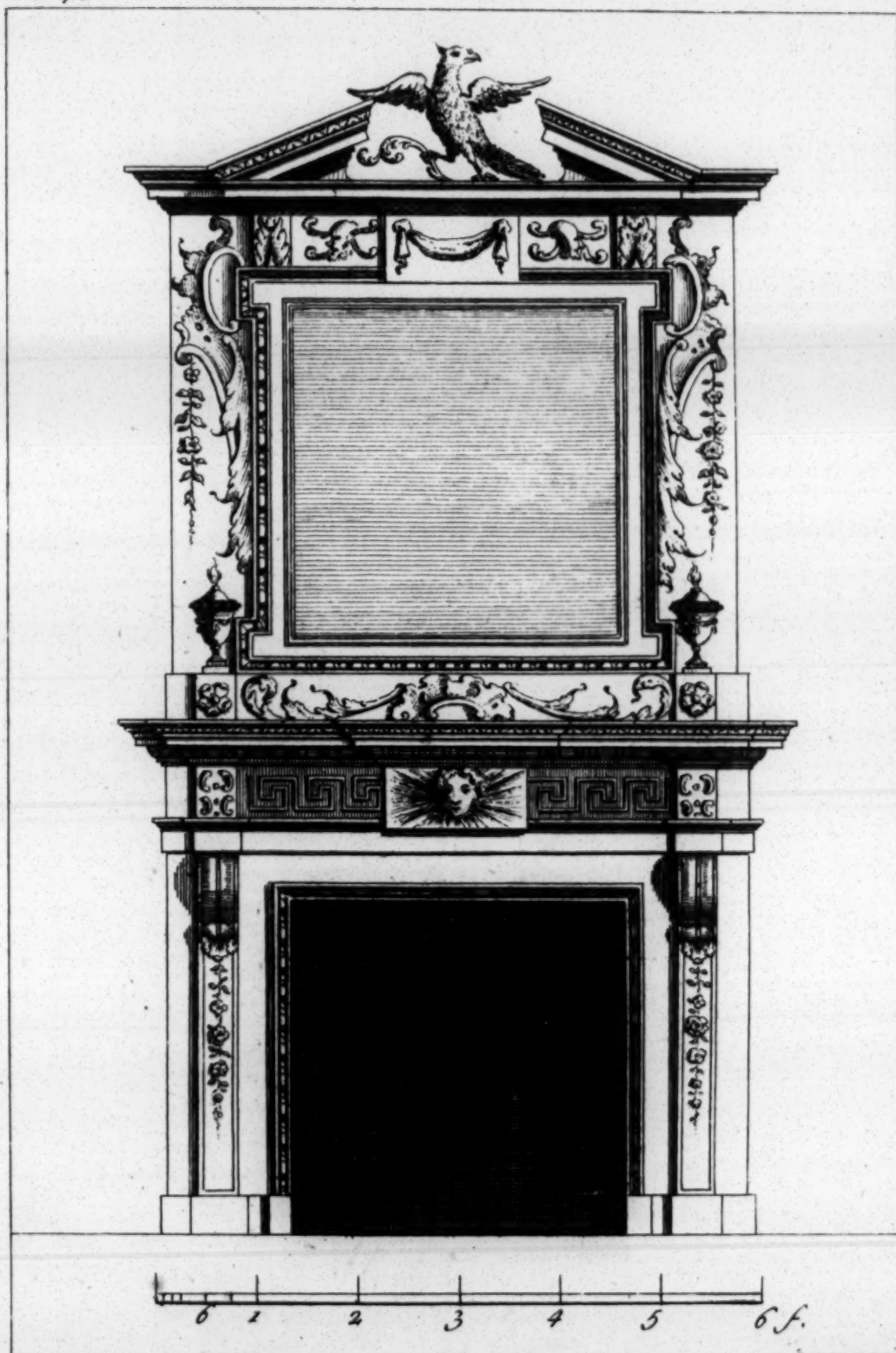


Rob. Morris Arc.

Parr Sculp



Pl. 46.

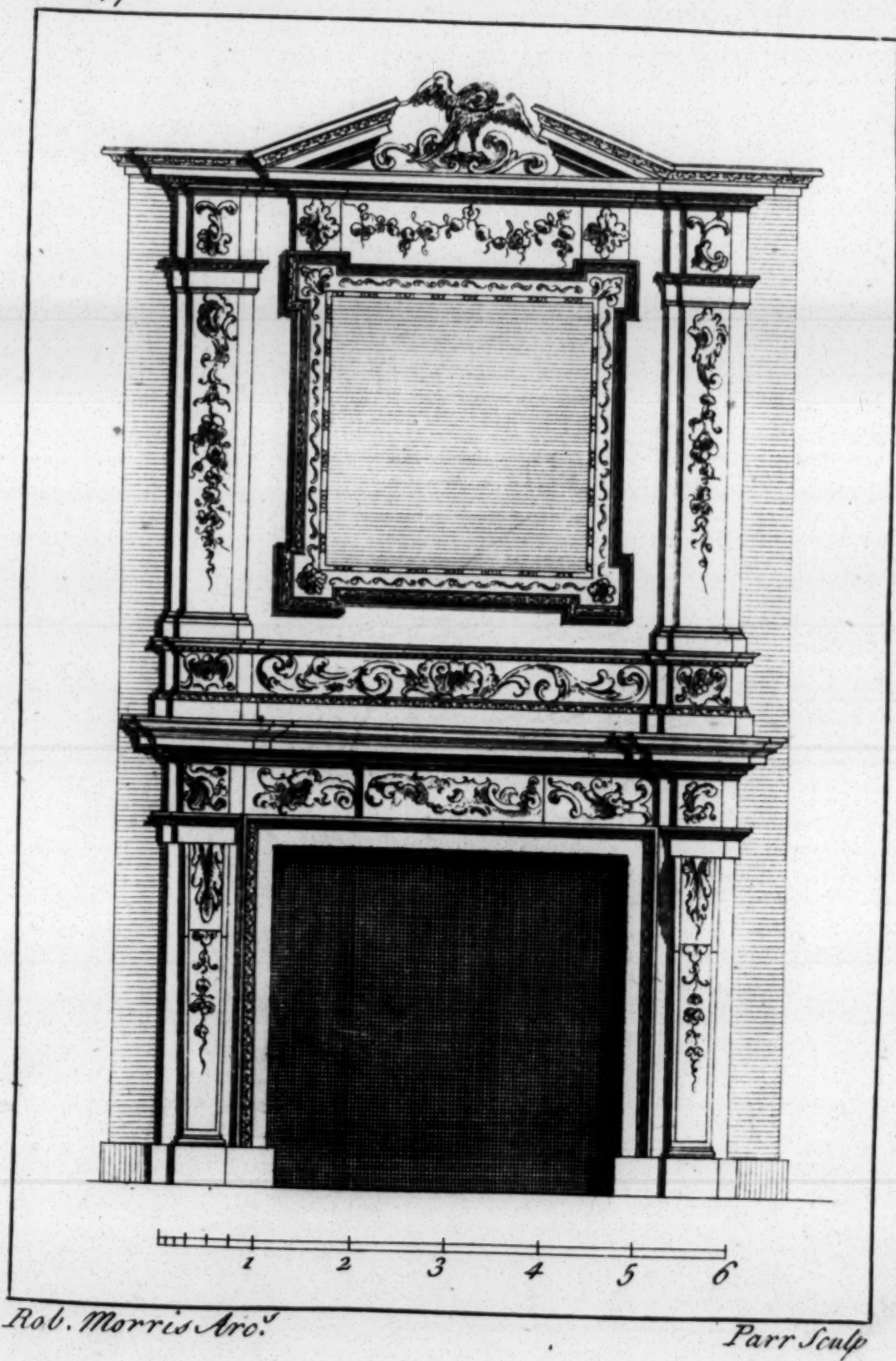


R. Morris inv. del.

Parr Sculp

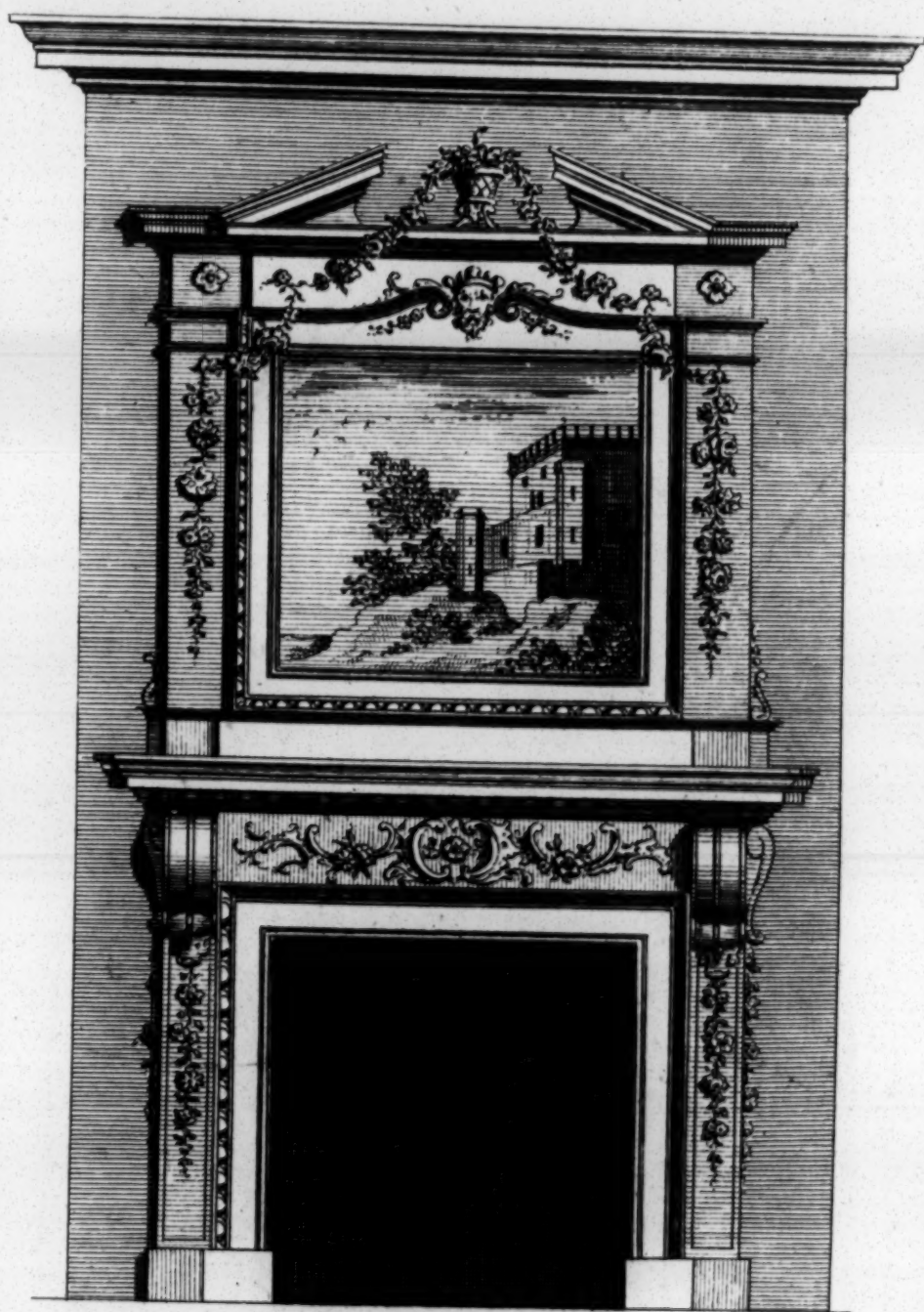


Pl. 47.





Pl. 48.



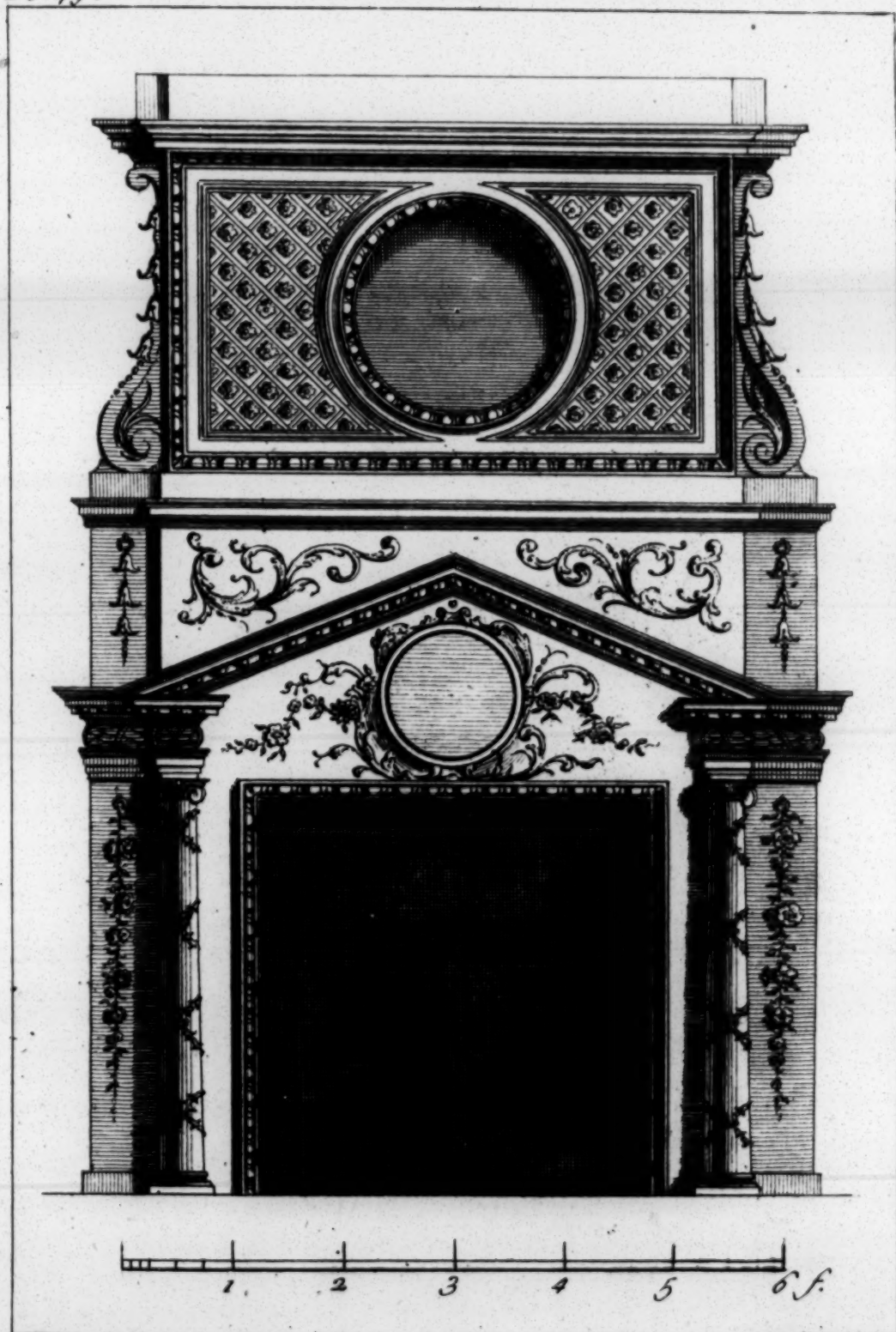
1 2 3 4 5 6 f.

R. Morris inv. del.

Parr Sculp.



Pl. 49.

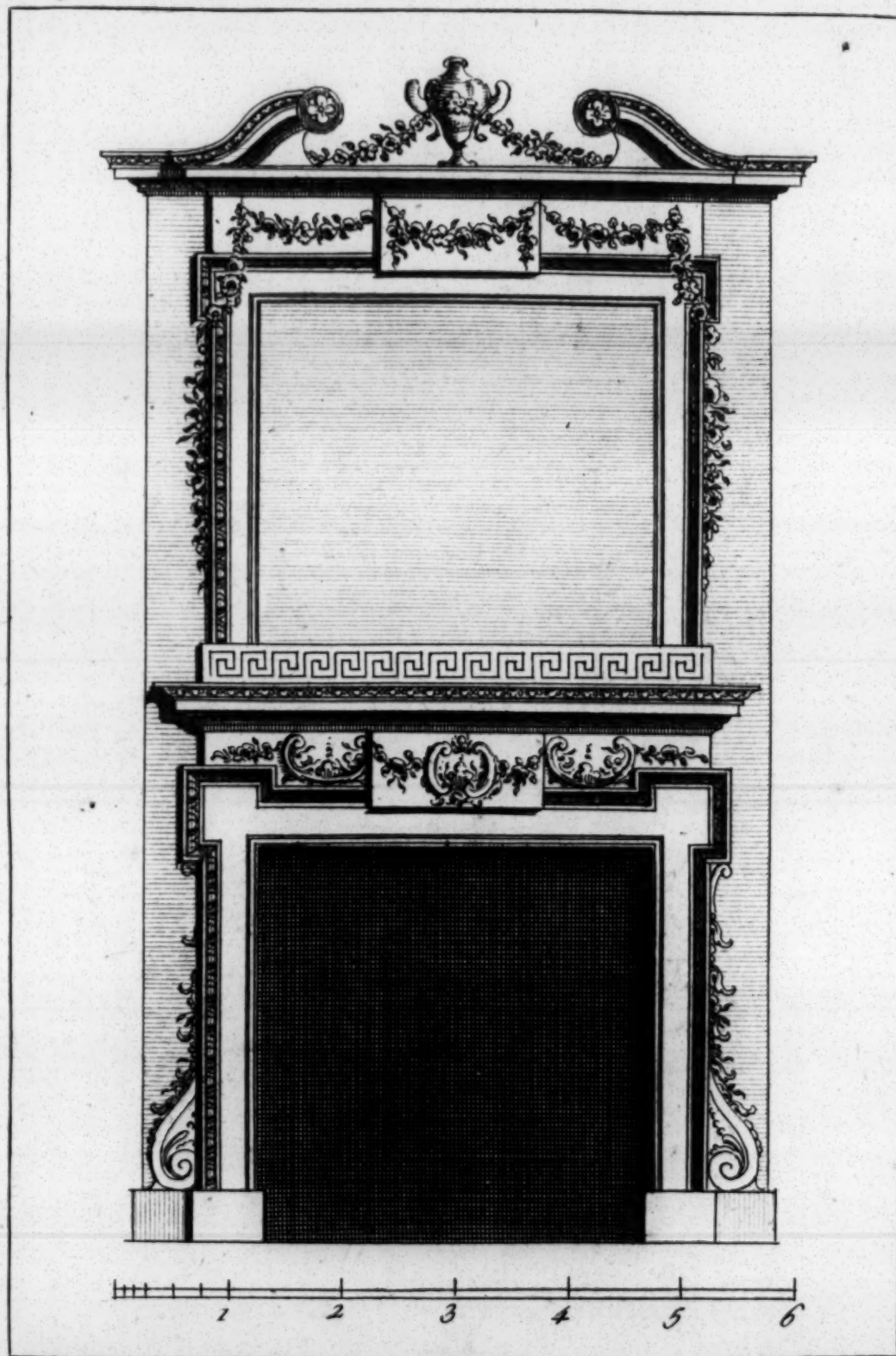


R. Morris inv. del.

Parr Sculp



Pl. 50.



Rob. Morris Arc.

Parr Sc.





